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# The Classical Journal

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ASSOCIATION OF NEW ENGLAND AND THE CLASSICAL ASSOCIATION  
OF THE PACIFIC STATES

Volume XXVIII

APRIL, 1933

Number 7

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## THE

## CLASSICAL JOURNAL

Edited by the Classical Association of the Middle West and South, with the cooperation of the Classical Association of New England and the Classical Association of the Pacific States.

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# THE CLASSICAL JOURNAL

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VOLUME XXVIII

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## Editorial

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### PENNY WISE, POUND FOOLISH

In times like these we are all trying to reduce our expenses somehow or other; and the process is by no means pleasant, nor the methods employed always wise. How many Latin teachers, e. g., are tempted to save two dollars by discontinuing their membership in the Classical Association (including their subscription to the *CLASSICAL JOURNAL*), when they might more wisely save many times that amount by dropping golf, eating less candy, or burning less gasoline.<sup>1</sup> At any rate, whatever savings we decide to effect, we seldom have much explaining to do to anyone but ourselves. Not so simple is the lot of the politicians on the school board. If they slash the salaries of the teachers (*quod omen absit*) or engineers, either group has a fairly effective way of raising a protest. The publishers furnish about the most vulnerable point of attack, and it certainly looks like thrift and consideration for the people's pocketbooks when the newspapers announce that the book fund has been reduced by 50% or 75%. Few voters will realize that the purchase of schoolbooks constitutes barely more than 1% of the educational budget and that such a saving, however imposing it may seem in the newspapers, will make an insignificant difference in the taxes. This is not a situation to which we teachers may profitably remain indifferent, despite our not unnatural desire that the cut fall upon anyone or anything other than ourselves.

<sup>1</sup> With apologies to those who have already instituted these economies.

Few things affect the morale of our work so quickly and intimately as the use of dirty, tattered, perhaps germ-laden texts; and if one book has to suffice for several pupils, the situation becomes rapidly worse. For myself, I wish that every child might own his own books, as I did mine, and have them to mull over and fondle for years to come; and I think that this privilege has contributed to the making of many a scholar; and I deplore that the pecuniary needs of some pupils have snatched this opportunity away from thousands of others whose parents were well able to afford it for their children. But however that may be, if the public treasury is to provide schoolbooks, the children have a right to demand that they be sufficient in number and decently serviceable. Moreover, since the publishers seldom cast many votes in a school election, we teachers may reasonably be expected to help them, our pupils, and ourselves by unequivocally ranging ourselves behind this point of view.

R. C. F.

#### A REQUEST

Every month, but more especially every autumn, the treasury of the Classical Association is put to extra and needless expense by reclaiming copies of the *JOURNAL* which have been sent to members who have moved without notifying the Secretary-Treasurer. The situation has been bad enough before, when we have had to pay the postage for the return of such numbers; but now the Post Office has imposed an additional fee of two cents for every notice sent out by the local postmaster concerning the nondelivery of a periodical. Two cents is not a large sum; but that, together with the return postage, on several hundred copies soon runs into money and reduces by that amount the service which the Association can render its members. Even more than hitherto, therefore, and especially just before the opening of the school year, all subscribers are urged to send word to our secretary, Professor F. S. Dunham, at Ann Arbor, Mich., of any alteration of their address.

HIS VOICE YET SPEAKETH<sup>1</sup>

The Secretary-Treasurer has found that not infrequently newly enrolled members of our Association are surprised to find that the CLASSICAL JOURNAL continues coming even after their "year is up"; they also welcome with no pleasure the arrival of statements of "dues payable," to which they do not consider themselves liable. They expect, in other words, to be treated as they would by the "commercial" magazines to which they subscribe. This is because they think of themselves as impersonal subscribers to a periodical, instead of members of an organization whose publication comes to them by virtue of their membership. Strictly speaking their "year is not up" unless they have notified the Secretary that they wish to be dropped from his records at the expiration of the period for which their dues have been paid. (The membership blanks that they signed contained such an agreement, but it was probably overlooked at the time of signing.) This policy of considering a member as a member until he resigns (or at least for a reasonable period of time) is one that our Association shares with many other professional organizations. It is unquestionably a wise policy. Members of the Association may not always find it convenient to pay their membership dues at the exact moment when they fall due, but they do not wish to have a break in their files of the JOURNALS; more than that, the Association is *their* Association, and as members thereof they are shareholders in the CLASSICAL JOURNAL, and as such they have no intention of withdrawing their support from the organization which without such constant and continued support could not publish the CLASSICAL JOURNAL.

<sup>1</sup> The following statement was found among the papers transmitted from Oberlin. It was evidently written by Professor Lofberg as an editorial for the JOURNAL, and as such is given a place here. — R. C. F.

See advertising section of this issue and revised program, which will be mailed to members, for special Easter rates to Williamsburg meeting. — R. C. F.

## A CLASSICAL MUSEUM IN A HIGH SCHOOL

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By MAUDE CULBERTSON GAY  
Bloomfield, N. J., High School

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One of the greatest needs of high schools today, it seems to me, second only if not equal to that of the Latin club, in arousing interest in classical lore, is the Classical Museum.

So important do I consider the classical museum, that in a talk given on October 12, 1932, before the Classical Division of the Vermont State Teachers' Association in convention at Burlington, I chose as my subject, "The Romance of a Pioneer Latin Club, Culminating in the Evolution of a High-School Classical Museum."

The following is an excerpt from that paper which may, I trust, assist others in founding similar museums.

The work which I hope and think may prove to be the most far-reaching, lasting achievement of the Latin club of the Bloomfield, N. J., High School, is the *Museum*. While still only in its infancy, it is, so far as I know, the only *high-school* classical museum in existence and has aroused a great deal of interest and created much favorable comment.

The value of a classical museum in a high school had long been realized and its need felt, when one day in one of my freshman classes (and, by the way, I always want the inspiration of at least one freshman class) the thought flashed across my mind, "Look at the pictures in this beginning Latin book! Why not have each pupil select some one article which appeals to him and make him responsible for that article?" The interest aroused was amazing, and by the end of the semester many articles had been brought in with the remark, in several cases, that the whole family had been

helping. In one instance, the family happened to be professional artists.

Soon a case with narrow shelves was secured in one of the corridors in which these articles were displayed — boats, tables, plows, mills for grinding corn, writing tablets, Roman figures, paper models of the Forum, et cetera.

After a time, a letter from Dr. Roy C. Flickinger of the University of Iowa was received with the interesting news that he had been fortunate enough to obtain some original Roman coins, dating from the time of the Republic and of the Empire. These he said I might purchase at the same price which he had paid. To say that the members of the Latin club were excited to know that they could possess some of those original coins, which had actually been in circulation and which had been discovered in an urn buried in the earth (in lieu of banks) thousands of years before, is putting it mildly. As soon as the coins arrived, the pupils set to work to decipher the inscriptions, to learn everything possible about the money of that time, the historic background and the circumstances of that particular coinage, and to type neatly on cards the facts learned.

Boys from the manual training department made the tiny standards necessary, while girls from the art department arranged them in order.

Thrills upon thrills there were as the face of Hadrian or that of Trajan or the well-known figures of Castor and Pollux appeared upon the different coins. Faustina Augusta drew forth these remarks: "How did that noble old pagan, Marcus Aurelius, with his fine character, fall in love with her?" "Just a face!" "Love sure is blind!" "A nice kind of a wife you were!" And Nero caused these remarks: "The old reprobate!" "The old guy!" "Look at his face!" "He got what he deserved!" "Money doesn't always make the world go round." "Isn't life short?"

Next came word that the Metropolitan Museum in New York had for sale to high schools some original pieces of the great Cyprian collection found on the Island of Cyprus.

By the way, it is a very good idea, I have found, to keep in

close contact with the near-by museums, which are only too glad for suggestions, and which will do everything possible to assist high-school teachers.

We have, as I have stated, visited the Metropolitan Museum in New York many times, with most satisfactory results, and I cannot speak highly enough of the wonderful classic exhibit presented by the Newark, N. J., museum for the Vergil celebration. At that time, the whole center court of this museum was for months given over to the classic display, with many unusual pieces purchased abroad by Dr. Dana, the world-famous founder and director of the museum.

I repeat, the museum authorities — state and city — are most ready to help by lending, and by arranging, special exhibits for the classics.

Of the Cypriote collection of the Metropolitan Museum, for sale to high schools, I have already spoken. As usual, the Latin club was ready and soon was the happy possessor of some splendid original Cypriote pottery — such as a flat libation saucer, vase, lamp, a Graeco-Roman lamp filler, brooch, bracelet, a wonderfully colored glass perfume bottle, an alabaster tear jar on a tripod, a 4000-year-old spinning whorl for holding the flax taut as it comes from the distaff, which brought forth this remark from one girl as she held it thoughtfully and almost reverently in her hand, "To think that real people, just like us, actually used this 4000 years ago!"

Then came purchases which I made in Italy, at the request of the Latin club, of bronze copies of originals molded for us by an artist at the Naples Museum, including incense burner, Victory, Flying Mercury, and two discus throwers, poised like wrestlers about to fight — particularly appealing to the boys.

Actual bits of marble and stone from famous buildings of ancient Rome and from other places throughout Italy were added.

There were also a cameo imbedded in lava from Vesuvius, a Christian lamp, an alabaster temple of Vesta, a marble bird bath — copy of the mosaic in Hadrian's villa — and many other copies of antiquities which the pupils tabulated and arranged.

A large trophy case with wide shelves was finally procured, and all our treasures were ready to be assembled in a real museum, the first appearance of which was to be in the foyer of the high school at Commencement. For days the boys and girls worked like regular Trojans, arranging the various groups with corresponding descriptive cards and numbers in purple and gold, the club colors.

In one group were some of the best articles made by the pupils. If you could have overheard the remarks passed and the reasons given for discarding this and choosing that, you would have thought their power of discrimination as great as Charon's at the River Styx.

In this group were placed the most perfect war chariots (one with celluloid horses, filled with rice to keep them standing on their four feet, as one boy said), a battering ram, a *lectica* (or city carriage) with its attendant slaves for the fair lady within, several types of soldiers with dazzling helmets, a standard bearer, a general in brilliant uniform, a trireme, a miniature Roman camp, complete even to the tents, and an elaborately carved brass slave collar.

This slave collar touched me deeply, because it was made — and beautifully made — without any suggestions or assistance whatever by a lad whose stolid face had shown little interest throughout the term. From a picture in his history book he had hammered out on the brass the entire quotation,

SERVUS SUM DOM[ I ] NI MEI SCHOLASTICI V[IRI]  
SP[ECTABILIS]. TENE ME NE FUGIAM DE DOMO

"I am a slave of my master, Scholasticus, a gentleman of importance. Hold me lest I flee from home." In the pride of his achievement he wore the first smile I had ever seen on his face.

In this same group were also miniature temples, aqueducts, and bridges with Roman arches. Many of these were carved from soap, some of which were brilliantly colored with red or blue ink or delicately tinted in soft grays or browns.

Finally, there were added for spice (shall I say?) and school

life, a few menus from the Latin club banquets and an Eta Sigma Phi medal to arouse future aspirants.

I am sure you will agree with me that this is a most unusual collection and one more than worth while in arousing interest and enthusiasm. The very first day, groups of freshmen had spied the fascinating display and were gazing upon it in open-mouthed admiration; and before every class, students old and new may be seen studying the Roman relics.

From time to time new acquisitions are being made to the museum. There have already been several loans, and we are anticipating many more from people who have collections from abroad and can be made to feel that these articles will do more good in the school museum than out of sight in a box at home. Again, it is a case of advertising.

From careful, widespread advertising in our school and other newspapers and through the efforts of our Latin students, we are expecting large additions in the near future. But we realize that no outside gift, however perfect it may be, can mean so much to a student as that evolved by his own hands and out of his own brain.

Work? Yes, all this means working and planning all the while, even in dreams and during vacation. But one feels repaid — and doubly repaid — for all his efforts when he realizes the power and force of the ever increasing magnetic current of enthusiasm and inspiration.

## A TEACHER OF CLASSICS IN EGYPT

By W. G. WADDELL<sup>1</sup>  
University of Durham, England

From before the days of Herodotus Egypt had for Greek tourists a compelling attraction, which, as the papyri show, lasted through the centuries, proving as strong, or even stronger, for the Romans also. Nowadays, too, there is in Egypt so much of abiding interest to a lover of Greek and Roman culture that it is a great and memorable experience to find oneself resident in Cairo, attached, even for a short time, to the staff of the Egyptian University.

A royal foundation — for King Fuad is keenly interested in education — the university enjoys many privileges. At ceremonies its representatives occupy a high and honored place: Professors are received by the king on appointment, and at anniversaries they visit the palace to shake hands. The Faculty of Arts at Giza dates from the foundation of the united Egyptian University in 1925; but the other faculties are not all so young; the Faculty of Medicine, indeed, celebrated its centenary in 1928. For some time before April, 1932, the dean of the Faculty of Arts was a blind man of outstanding ability and striking personality, Dr. Taha Hussein, poet and savant, a keen supporter of classics in a land where the humanities need much support.<sup>2</sup> Since April, T. S. Sterling, formerly of Calcutta, now professor of English at

<sup>1</sup> Sometime professor of classics in the Egyptian University, Cairo; seconded from Armstrong College in the University of Durham, England. Professor Waddell's *Selections from Menander* was reviewed in the CLASSICAL JOURNAL xxiv (1928), 61 f., and his *The Lighter Side of the Greek Papyri* was published in 1932 by C. F. Cutler at Low Fell, near Newcastle-upon-Tyne. — R. C. F.

<sup>2</sup> As an indication of the popular feeling in Egypt towards ancient culture, it may be mentioned that when the chairs of Latin and Greek were created at Cairo, a journalist wrote in an Arabic newspaper: "Why should Egyptian students learn Greek, the language of grocers and sardine-sellers?"

Cairo, has been acting dean. Like Cairo itself, the professoriate is cosmopolitan: Egypt, Great Britain, France, Belgium, Italy, Germany, Austria, Russia, all have representatives. Among its Englishmen the faculty has numbered the late Sir Thomas Arnold, Robert Graves, Bonamy Dobrée, A. J. Grant, G. W. Coopland, F. S. Marvin, and P. E. Newberry — the last still holding the chair of Egyptology or, strictly speaking, of archaeology; also as visiting professors (for it has been the policy of the Ministry of Education to invite distinguished scholars to lecture for a period) A. J. Roxby, R. Garstang, T. E. Peet — all from the University of Liverpool. Of foreign scholars it may suffice to mention G. Michaut, A. Lalande, A. Rey, P. Sagnac, P. Graindor, J.-M. Carré, M. A. Guidi, A. Schaade, G. Bergstrasser, H. Aubin, O. Menghin, V. Golénischeff — a distinguished list, it will be admitted.

To come to the more important section of the faculty, the students, their native language is, of course, Egyptian Arabic; but lectures are given not only in Arabic but in English and French also. A trilingual university affords valuable opportunities for training in languages; but it is only students of exceptional ability who are equal to the strain. In the Egyptian University acquaintance with French is, in general, superficial, except in the case of those who are studying French or philosophy, where the instruction is given in the French language. Most Egyptian students, however, have learned English for some nine years before entering the University; and they therefore possess a tolerably good working knowledge of the language. In spite of this, mistakes in usage occur: In my hearing a student once addressed his professor as "Your Highness"! A good student may startle one by writing "blew" for "blue" and may append at the end of his examination paper: "I am sorry to say that I am very perplexed in this examination. By —, I know all the translation, but alas, I do not. . . ." Again, Ali may write a long letter excusing his bad performance in yesterday's examination, and explaining that he is "quite astonished" how he could not remember his Greek conjugations "except after leaving the room," and that, follow-

ing a sleepless night, his Greek history "had evaporated from his memory through sadness and extreme sorrow." "Is it through fate and bad luck shall I fail or through ignorance and stupidity? I am sure that it is through fate, for I worked very hard, but all, all was in vain."

Since neither Latin nor Greek is taught in the schools of Egypt, students begin the classical languages at the university, and the first year must be spent on grammatical grounding. In the fourth year, however, Homer and Vergil, Euripides and Livy are among the authors prescribed for the Licence (or B.A.); and a fairly wide range of authors is studied by those who take the degree of M.A. two years after the Licence. Egyptian students are either Moslem or Copt. In studying Greek the Copts have the slight initial advantage of knowing the alphabet and a certain number of Greek words which are common to Greek and Coptic.

In an Egyptian classroom, certain explanations, unnecessary elsewhere, are often essential; for instance, of things unknown in Egypt, such as winter storms and ice: *Deformis hiemps* has little meaning for one who has never left the wonderfully equable climate of Egypt, and knows no other ice than the *moyya telg* sold for refrigerating purposes. The ideal would be that the teacher in Egypt should know Arabic and be able to explain to his students in their native tongue. But in this imperfect world one must be content with many a *pis aller*; and the non-Arabic-speaking teacher is sure to learn much of interest from his students. He finds that, like Greek, Arabic has a definite article but no indefinite article, and that, in modern Arabic, present forms of the verb are used with future meaning, as in the Hellenistic Greek of the Papyri. He will get his students to notice similarities in Arabic to Greek and Latin words: on meeting *taurus* and *κράμβη*, they may tell him that the Arabic for "bull" is *towr* and for "cabbage" *kromb*. Parallels will be found for classical proverbs: *Rem acu tetigisti* runs, in Arabic form, "you know the heart of an onion"; *lupus in fabula* is "talk of the cat"; *manus manum lavat* is "one hand cannot clap by itself."

A visiting professor is struck with the friendliness and polite-

ness of the Egyptian students, and he appreciates how grateful they are for help and encouragement. They have the natural gift of excellent verbal memories. Their chief handicap is the lack of home culture and of an educated milieu.<sup>3</sup> Nevertheless, the general level of culture must be slowly rising. Thanks to the generosity and far-sightedness of the Egyptian government, students who attain the M.A. degree (not merely the Licence, as formerly) are sent to Europe for several years at the expense of the Ministry of Education, to receive training in their respective subjects. About 500 used to be thus maintained abroad, but the number has now decreased owing to the need for economy in the existing world crisis. A few Egyptian students have already pursued classical studies in Europe: One is taking Honours Classics at Liverpool University, another is studying Latin and Greek at the Sorbonne, and a third expects to be sent to England this winter.

In Egypt the examinations fall in the month of May when the weather is usually very hot. To obtain adequate accommodation with the maximum coolness, a large tapestried tent is erected *al fresco*, such as is customary in Egypt for all ceremonies, public and private; and sometimes a stream of water is led to the side of this marquee, while large jars of drinking water are always available. Students have liberty to smoke, if they wish; they may ask the *farash* to bring a glass of iced water, and lest headaches should occur, aspirins and smelling-salts are kept in readiness by the paternal authorities. For fear of leakage of questions,<sup>4</sup> examination papers are not sent by the Faculty of Arts to any printing press. All must be reproduced by the staff of the department concerned, which involves a good deal of mechanical labor with typewriter, or stylus, and Gestetner.

Classical subjects are prominent among the public lectures arranged by the university each year; and occasional lectures are

<sup>3</sup> Women are now seeking university education in Egypt. For the last three years a few have formed part of each first year's class. The education of women ought to have far-reaching effects.

<sup>4</sup> Such leakages have been known to occur in Egypt. At a recent school examination, a candidate was discovered in the middle of the dictation sitting with arms folded; on being interrogated he replied, "I've got it done!"

given in Cairo by foreign savants visiting, or passing through, Egypt, such as, recently, Professor A. Andreades of the University of Athens, the veteran Dr. Wilhelm Dörpfeld, Professor Carlo Anti of the University of Padua, Professor A. E. R. Boak, and others. As has already been indicated, King Fuad is a generous patron of learning. Alongside the Royal Geographical Society, the Society of Political Economy, and the Entomological Society, he has now established the Royal Papyrological Society with Professor Pierre Jouguet as president and M. Octave Guéraud as secretary. Publications have already begun to appear — *'Επτεύχεις*, edited by M. Guéraud in two magnificent fascicles, and *Études de Papyrologie*, Vol. I, containing articles by four members of the Society.

The classical scholar in Egypt has the chance of taking part in excavations which are financed by the Egyptian University, such as those directed by Prof. Selim Hassan at Giza beside the Great Pyramids (the results of which belong purely to Egyptology), or those carried out by Professors Menghin and Amer on the prehistoric site at Maadi where a mere scraping of the surface is enough to reveal the remains of civilization dating from the beginning of the Dynastic period. Of more intrinsic interest to a lover of classics are the excavations on Graeco-Roman sites, two of which may be particularly specified. At Tuna near Mallawi about 180 miles south of Cairo, Dr. Sami Gabra, on behalf of the Egyptian University, has conducted two seasons' work on the sacred city or cemetery of Hermopolis. Several tombs have been laid bare, adorned with frescoes of interesting design, chiefly late Hellenistic, reminding one of those at Delos and Pompeii. Last season several inscriptions were found dating to the second century. Of these, one in the tomb of Isidora is the most striking. Isidora had, it appears, been drowned in the Nile like Antinous, with whom she seems to have been practically contemporary; and the Nymphs, the daughters of the Nile, fashioned a funeral chamber for her, while the Oreads built a shrine.<sup>4a</sup>

<sup>4a</sup> Cf. *Le Bulletin de l'Institut Français d'Archéologie Orientale* xxxii (1932), 101 f.

At the entrance to a house near the tomb a curious inscription came to light — no less than two cross-words in Greek, inscribed perhaps by a schoolboy or at least someone who was capable of writing συχα for σῦκα. If that error is corrected, these ancient cross-words run as follows:

|       |       |
|-------|-------|
| Ἄλφα  | Σῦκα  |
| Λέων  | "Υδωρ |
| Φωνή  | Κωφή  |
| 'Ανήρ | "Αρης |

These ingenious exercises may be placed among the curiosities of classical literature — beside the alphabetical list of traders and artificers (cf. "Soldier, sailor, tinker, tailor . . .") and the alphabetical nursery poem (like "A was an apple-pie, B bit it," etc.) found on a papyrus at Tebtunis.<sup>5</sup>

In a third inscription at Tuna, the words δμοιάζω τε γονεῦσιν appear in a mutilated context: the interest of these three words lies in the fact that δμοιάζω is not only a N. T. ἄπαξ εἰρημένον (*Matt.* xxiii, 27), but is found nowhere else in extant Greek literature. This inscription, therefore, reduces by one the list of words that appear nowhere else than in N. T. writings.

Last season, too, a temple-tomb was discovered to the south of the famous Tomb of Petosiris, dating to the first century A.D. Although it had been robbed several times, a careful clearance of the chambers and the pit revealed some gold rings, plaster masks, and numerous *ushabti* figures of fine blue faïence. Other discoveries were a fresco depicting the rape of Proserpine by Pluto, with Hermes leading the way; and a large well of stone and brick, like that at Edfu and the familiar Well of Joseph in Cairo Citadel. In many of the house-tombs, which are generally of brick covered with painted stucco, the design is often a bed — the funerary bed. Some fragments of papyri have been found, chiefly accounts and contracts, but at least one is of striking interest as containing many uncommon words known only from grammarians and scholiasts.

The second excavations of especial interest for the classical

<sup>5</sup> Cf. *Tebtunis Papyri* II (1903), 278, belonging to the first century A.D.

mind are those conducted in the Fayûm by Professors E. E. Peterson and A. E. R. Boak on behalf of the University of Michigan. At Kôm Ushim, known in ancient times as Karanis, founded by Ptolemy II, or Philadelphus, a life history of some 700 years has been revealed.\* There are two temples of stone, a series of granaries subdivided into bins by means of crosswalls, and many private houses, built of sundried bricks, of two or, in some cases, three floors, with flat ceilings, wood being used to strengthen the walls at the corners, to frame doorways, windows, and wall niches, the windows being very small, with long sloping sills. At Dime, the ancient Soknopaiou Nesos, on the north shore of Lake Karoun, four occupation levels were detected, being dated approximately by papyri and coins — an interesting achievement, showing how useful are papyri when found in different strata as here. One unusual building, with thick walls of brick resting on bedrock, has two secret chambers built in the underground walls and approachable only by trapdoors. The center room was "beautifully panelled to a height of one metre with heavy blocks of hard wood carefully fitted together with wooden pegs and held in place by tie-beams inserted in the wall." With its great dimly lighted, underground rooms, this structure appears to have been devoted to some form of worship, most probably one of the mystery religions of the Roman period. It has a well cut in the natural rock.

Quite apart from novelties such as the above, the permanent attractions of Egypt are many and varied, such as the Roman fort at Babylon in Old Cairo, where the south gate with its two projecting towers is remarkably well preserved; and at Alexandria there is much to see both in the Museum and elsewhere in the city. To go farther afield, Egypt is convenient for visiting Crete and Cyprus, Palestine, the Monastery of St. Catherine at Sinai, and many other places of classical interest.

All in all, the sojourner in Egypt will be reluctant to say fare-

\* In the following brief account quotations are made from Professor Boak's two lectures delivered at Cairo on the results of the excavations in 1932 at the two sites in the Fayûm (as reported in *The Egyptian Gazette*, 22 March and 1 April, 1932).

well to the many joys of that wonderful country — its remarkable antiquities already referred to, its radiant sunshine, and the kindly courtesy and friendliness of the Egyptians, by which one's departure is regretted as "causing necessarily a great scientific damage for the Egyptian University."

## HOW DEAD IS LATIN?

By CARL GAENSSLE  
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To begin with, I am going to read you a biblical text. It is taken from the Old Testament. The opening verses of the thirty-seventh chapter of *Ezekiel* read as follows:

And the hand of Jehovah was upon me and he brought me out in the spirit of Jehovah and set me down in the midst of a valley; and it was full of bones. And he caused me to pass round about them; and behold! there were very many in the open valley and lo! they were very dry. And he said unto me, son of man, can these bones live?

What the immediate purport and application of these words may have been does not concern us now. I am quoting them because many would have us believe that, whatever their primary purpose, they sum up very neatly and decisively the entire case of Latin and the study of Latin. "Latin," they say, "is as dead as the bleaching bones in Ezekiel's vision. Bones," they repeat, "nothing but bones, very many and very dry bones of every description: a mass of unsightly little bones scattered up and down the nouns, pronouns, adjectives, verbs in the shape of case-endings, stems, tense-signs and what not; ugly bigger bones of ablative absolute and participial constructions; crooked bones of a perverse and unnatural word-order; gigantic bones of indirect discourse and sequence of tenses; ghastly, grinning bones of gerund and gerundive. A veritable valley of death."

Now who are they that are piping this dirge? Who are they that are thus maligning the Latin language? Most of them are as ignorant of Latin as you are of the Einstein theory. Nothing is more common than to find people passing judgment, categorical and final, on matters of which they know absolutely nothing.

Then there are others who perhaps once made a feeble half-hearted effort in elementary Latin. Before long they gave up in despair and disgust, because the work grew hard. They stayed with it just long enough to conceive an undying aversion against the language, and so they spend the rest of their lives in a campaign of slander against the foe of their youth. Others may have made a fair beginning in the language, when suddenly some more "practical" subject attracted them, and Latin was dropped. Then they immediately proceeded to forget the little they once knew and finally consoled themselves with the reflection that Latin was dead anyway and so nothing was lost except the time spent upon it.

These are the detractors of Latin. I have yet to find a man or woman who has gone into Latin with any degree of thoroughness and yet maintains that it is a dead, barren, and useless subject that should be relegated to the boneyard.

But let us examine these bones a little more closely. In the first place, bones — very old and very dry bones even — may be highly interesting and instructive objects of study. Men often dig for bones as for hidden treasures. They often fit out expeditions at great cost just to search for bones. And when they unearth, say a tooth, a shoulder, a thighbone, of some extinct animal, they rejoice as over a pearl of great price. Newspapers blaze the discovery abroad, and presently the reconstructed monster is proudly exhibited in our museums for visitors to gaze and gape at — another valuable contribution to the science of zoölogy! That tooth, that thighbone, were sufficient for the experts to indicate the size, the character, the life, and the habits of an animal that once lived and moved on our planet in prehistoric ages. Dry bones, you see, are very instructive and eagerly sought for.

But you will ask, "What has all this to do with Latin?" Can *these* bones live? That is the challenge. By what process can they be galvanized into life? The process is very simple. Just study the Latin language with some patience and perseverance, and a real miracle happens. The dry bones begin to stir; they come

together bone to bone; sinews unite them; flesh comes upon them; the breath of life enters into them; and living men, endowed with reason and speech, leap upon their feet and stand before us. "Speech," did I say? Yes, "speech." These denizens from the alleged Valley of Death speak to us in the visible language of the printed page, and with a little imagination we can hear the very tone of their voices and watch the play of their emotions. And what they tell us is of infinitely greater value and importance than what all the animal relics and fossil remains in all the museums of the world can tell us. That bone or tooth tells you something about an ancient monster that used to roam over the world; the dry bones of Latin tell you about living men that played their part in the great drama of human history. There you have a brutish combination of flesh and bone; here you have human beings endowed with intellect, reason, will, heart, purpose. There you have a contribution to zoölogy; here you have a contribution to anthropology. The bone increases our knowledge of the animal kingdom; Latin adds a long chapter to our knowledge of the human race. Which, do you think, is more important? Is not man more than a mammoth, or a mastodon? Is not Caesar, the empire-builder and maker of history, an object of more compelling interest than a dinosaur?

We are now prepared, I trust, to give a clear and unequivocal answer to the question, "How dead is Latin?" That answer is: Latin is *so* dead that it gives life and spirit to a thousand years and more of civilized history. During so long a period Latin was spoken as a language of everyday speech, while as the language of learning and scholarship it held its ground for a thousand years more. Even at the present day technical and scientific articles are sometimes published in the Latin language.

Need I tell you about the vitalizing power of these "dry bones" in the study of English? Must it be rehearsed for the hundredth time that the majority of words in an English dictionary bear the stamp of Latin on their faces? Is it necessary to add that a knowledge of the ancestry of these foreigners is not, as the uninitiated imagine, merely a pedantic luxury but an absolutely

essential *sine qua non* for a clear comprehension and full appreciation of their meaning? I shall not carry coals to Newcastle or owls to Athens; but I am going to single out just one word among thousands by way of illustration — a word with which possibly few, if any of you, are familiar. We have in English such expressions as "*desultory* minds," "*desultory* reading," "*desultory* habits," and the like. A pupil ignorant of Latin runs across the word "*desultory*" for the first time. What happens? Possibly, unless compelled to find the meaning, he will just pass over it and be no wiser than before. But suppose he looks for the definition. What happens then? He turns to the dictionary, finds the word in question, is somewhat annoyed by the bracketed material which he does not understand, then finally lights on the meaning. The word, he reads, means *leaping down, jumping, inconstant, aimless*, and the like. Of course, he sees no connection between these various definitions and the word "*desultory*" itself. It might just as well, so far as he can see, have the opposite meaning, i.e., *steadfast, constant, persevering*. He tries, however, to remember the meaning at least long enough to satisfy the teacher when the recitation period comes around. Perhaps a few days, or even a few hours, later he has forgotten all about it. Now, if that boy had known his Latin, if that boy had been able to read the bracketed material in his dictionary, if he had known that a *desultor* was a circus rider who sometimes leaped from one horse to the other while galloping at full speed, he would know *why* the English word "*desultory*" has its peculiar meaning. And more than this, the meaning would be so transparently clear and so strikingly picturesque that he could never forget it even if he tried. This but a single instance, a drop in the bucket.

Once more, then, "How dead is Latin?" Its very lifeblood is coursing through the veins of the language that I am speaking to you now.

Again, is it necessary to say that Latin is still alive in the Romance languages? What are they all — French, Spanish, Portuguese, Italian, and the rest — but the very daughters of their Latin mother? Any one who has a good knowledge of Latin can

master a Romance language, say French or Spanish, in at least half the time ordinarily required. Nor was there ever a specialist in the Romance languages who did not know his Latin. The pulse of Latin fairly throbs in each and every one of these tongues.

The life and the quickening power of Latin may be observed in another way. What makes a good football player, or a baseball star, or a basket-ball star? Practice, you say, and practice again, and then some more. The real athlete must be prepared to submit to rigorous training. He must shuffle off, in the sweat of his brow, all superfluous weight. He must toughen his muscles and strengthen his physical fiber. He must practise rapidity and agility of movement. And with what zeal and zest do they usually go to it and through it!

Now sometime ago a speaker in our auditorium told us that the average person uses only about one-tenth of his brain power. Plainly, something must be wrong. Some important agency must be lacking to stir those stores of mental energy into action. Something is wanting to rouse from quiet repose those dormant powers sleeping idly in the brain cells. At this point Latin proffers its kindly and effectual aid. Whatever other studies may do, the study of Latin is a training school that stirs, stimulates, and quickens mental activity. To handle a piece of real Latin — not simplified and artificially made Latin — is a vigorous, stimulating mental exercise, as all of you who have gone beyond the rudiments know from experience. To translate a piece of genuine Latin into genuine, idiomatic English is a real art, an exercise beset with numerous hidden snares and pitfalls. Constant vigilance and alertness are demanded, else the student will be tripped up and never make a touchdown or get a ball through the basket. He must exercise close observation to determine correctly the various forms of verbs, nouns, pronouns, adjectives, as they meet the eye and present their challenge. He must further exercise fine discrimination in the choice of words. From half a dozen or more words given in the vocabulary he must select that particular one which most accurately and adequately reflects the force of the original Latin. Finally, he must exercise his literary

taste in rearranging the word-order, in recasting, it may be, the entire sentence to make it conform to good English usage. A single misstep anywhere along the line may spoil the whole performance. To study Latin seriously for a period of years is to go through a course of mental gymnastics, the results of which can never be wholly lost, even if the Latin itself may be partially or almost completely forgotten. No other language with which high schools are concerned can give you quite the same discipline, not even German, which is the most difficult among the modern languages usually studied.

The results of such training have been tested again and again. Recently I read the following statement of a professor of chemistry in Vienna. During a conversation with the English professor Ramsay, the latter remarked, "I suppose you get your best students from the *Realschulen* [such schools as stress the sciences but teach no Latin], since their students are specially instructed in chemistry." "Not at all," answered the professor of chemistry, "my best students come from the *gymnasiums* [schools which stress Latin and Greek]. They have the best trained minds. Give me a student who has been taught his Latin grammar, and I will answer for his chemistry." So Latin, we are told by one in a position to know, makes the best students of chemistry.

I have somewhat more to say about these "dead bones." When you young ladies sally forth on these fine spring days to buy yourselves a new bonnet, how many algebraic formulas do you employ in closing the deal with your milliner? And when you young fellows sally forth to purchase a red or a green necktie, do you invoke the aid of the Pythagorean theorem or even a knowledge of square root in order to carry out the transaction? How much algebra or geometry, do you think, is required to conduct the business of a great department store such as Gimbel's or Schuster's? Why bother about the dry bones of higher mathematics, when the simple operations of arithmetic are sufficient for the ordinary transactions of life? Personally I need little more than addition and subtraction — a little addition and almost as much subtraction.

By the same mode of reasoning one could banish the study of history from the curriculum. Why study history anyway, ancient history in particular? History deals with the dead past. What is an Egyptian pyramid to us? Or a Babylonian ziggurat? Or the conquests of Cyrus? Or the campaigns of Hannibal and Caesar? Or the crusades? Or the Renaissance? Or the wars of Napoleon? Or a thousand other events and movements? Should we not follow the example of the boy in Mark Twain's *Tom Sawyer*, who, when he heard the story of Moses and his mighty deeds, was thrilled with enthusiasm, but on being told that Moses was no longer living immediately lost all interest, since "he took no stock in dead people"?

But in spite of all this the world goes on studying history and studying higher mathematics. Why? Because these studies represent intangible values that serve to make life richer and fuller. Mathematics sharpens the wits, while history broadens your horizon and expands your knowledge of the race. Latin combines both of these values, as I have sufficiently shown.

In conclusion, I am going to give you my definition of a "dead language." It is extremely shallow to maintain that a language is dead simply because it is no longer spoken in our day. A dead language is not simply a language that is no longer *spoken*, but a language that no longer *speaks*. The language spoken by the savages when Columbus landed in San Salvador is a dead language. The language spoken by the Zulus of South Africa when Vasco da Gama rounded the Cape of Good Hope is a dead language. All the languages of prehistoric times before the invention of writing are dead languages. They have passed away and left not a trace behind. On the other hand, all languages of the past that have left written memorials which we may read, understand, and enjoy at the present day are in a very real sense living languages. This applies also to such as may have been dead for hundreds, yes, for thousands, of years but have to our astonishment come back to life again. The ancient Egyptian was dead; but when Champollion found the key to the Egyptian hieroglyphs in the Rosetta Stone, that old language came back to life and told

a marvelous story. The languages of Babylonia and Assyria were dead, but when Grotefend and Rawlinson discovered the key to the cuneiform and men were enabled to read the thousands of clay tablets and inscriptions found in the mounds and buried palaces of the Tigro-Euphrates Valley, those languages came back to life and told a long and fascinating tale. What matters it, if these languages are no longer *spoken* today? They *speak* to us from the tomb, as it were, and we can hear their voice and profit by the message they convey. And as to Latin, who will dare to call it dead, if viewed in this light? Its voice comes echoing down through the centuries in a vast body of literature both in prose and verse; its life is still pulsating through the leading languages of the civilized world, notably the English, and it is freighted with a message which even the men of our generation cannot afford to ignore.

Do not join the guild of the undertakers. Erect no tombstone as yet with the inscription: *In Memoriam Linguae Latinae*. Lady Latina is still enjoying vigorous health. In spite of her age, her eye is still beaming, and her cheek is still blooming. In fact, I feel assured that the venerable old dame has discovered what the late Señor Ponce de Leon vainly sought for in Florida — I feel assured that she has discovered the fountain of perpetual youth.

## SELECTIVE TOPOGRAPHY<sup>1</sup>

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To retrace the footsteps of Aeneas for the day and night intervening between his landing at Cumae and his entrance to the underworld involves not only careful consideration of existing topography but also an examination into the reasons why some features of the Campanian landscape are easily recognized in the poem, while others seem altered beyond exact recognition. We find that Aeneas' path is so indicated that we are not confronted suddenly by a blank wall terminating physical existence through which we can pass in the imagination only, but one so judiciously blazed that we experience a gradual transition and, before we have perceived it, find ourselves already departed from the regions of reality to the *inania regna* of the poet's own creation.

The more obvious trails followed by Aeneas during that day are under the shadow of Mount Vesuvius, in the volcanic region of southern Italy.<sup>2</sup> The coast of the portion of the Bay of Naples lying above the city, broken by the great salient of Posilipo, runs generally west to ancient Baiae, whence a southward jutting peninsula is extended to the southwest in the projection of Cape Misenum. Mare Morto, a land-locked bay, lies between Cape Misenum and Monte di Procida, which forms the end of the peninsula; here the coast bends in a right angle and runs almost due north. Baiae and the oyster-famed Lucrine Lake lie about twelve miles west of Naples. Inland from the Lucrine Lake, half a mile

<sup>1</sup> Read at the meeting of the Classical Section of the New Mexico Educational Association, November, 1932.

<sup>2</sup> Cf. Baedeker, *Italy from the Alps to Naples*<sup>3</sup>: New York, Chas. Scribner's Sons (1928), Map, *Contorni di Napoli Parte Occidentale*, 418 f.

slightly west of north, lies Lake Avernus. Two miles northwest of Lake Avernus, and practically on the coast, there running north and south, are the ruins of Cumae; between the two runs a low range of hills, surmounted at one point by some insignificant ruins known as Arce Felice. On one shoulder of the ridge surmounted by Cumae citadel, slightly lower, and a quarter mile farther south, are temple ruins. Almost under these ruins are caverns in the side of the hill, mostly natural, though showing some signs of adaptation; they are of considerable height but of no great extent, and tradition connects them with the Cumae Sibyl. It is quite a stiff climb from the lower opening of these caves to the temple ruins. Due south of the citadel of Cumae, about a mile and a half, is Lago del Fuzaro, separated from the sea by three hundred yards of sand hills. From Cumae to Cape Misenum overland would be about six miles; round Procida, by sea, somewhat farther.

The portions of Vergil's narrative bearing on topography may be briefly summarized;<sup>3</sup> connection is given by the insertions in parentheses:

(Aeneas) at last glides up to the shores of Eubaean Cumae. (He) seeks the heights, where Apollo sits enthroned, and a vast cavern hard by, hidden haunt of the dread Sibyl. . . Now they pass under the grove of Trivia and the roof of gold. Daedalus . . . at last stood lightly poised above the Chalcidian hill. (Rebuking Aeneas for long gazing at the pictured doors) the priestess calls the Teucrians into the lofty fane. The huge side of the Eubaean rock is hewn into a cavern, whither lead a hundred wide mouths, a hundred gateways, whence rush as many voices, the answers of the Sibyl. They have come to the threshold. (The Sibyl speaks) before the doors. . . But the prophetess (after Aeneas' prayer to Apollo) . . . storms wildly in the cavern. . . And now the hundred mighty mouths of the house have opened of their own will and bring through the air the seer's reply. . . In such words the Cumae Sibyl chants from the shrine her dread enigmas and echoes from the cavern. . . Aeneas the hero begins: . . . "Since here is the famed gate of the nether king, and the gloomy marsh from Acheron's overflow. . ." (The Sibyl answers): "Easy is the descent to Avernus . . . but . . . hear what must first be done. . . There lurks in a shady tree a bough, golden. . . duly pluck it with thy hand. . . Moreover, there lies the dead

<sup>3</sup> Excerpted from Fairclough's translation in the Loeb Classical Library.

body of thy friend. . . Him first hide. . . in the tomb." Aeneas, quitting the cavern, ponders in his mind the dark issues. . . they see on the dry beach Misenus. . . jealous Triton caught and plunged him in the foaming waves amid the rocks. (Aeneas, while working with his men in preparation of wood for Misenus' pyre, sees and follows the doves.) They . . . when they came to the jaws of noisome Avernus, . . . settle on the site longed-for, the twofold tree. . . Forthwith Aeneas plucks its . . . and carries it beneath the roof of the prophetic Sibyl. (After the funeral rites) good Aeneas heaps over him a massive tomb. . . which now from him is called Misenus, and keeps from age to age an ever-living name. . . A deep cave there was, yawning wide and vast, shingly, and sheltered by the dark lake and woodland gloom, over which no birds could fly. . . (After sacrifices are made, the Sibyl, exhorting Aeneas) plunged madly into the opened cave; he, with fearless steps, keeps pace with his advancing guide.

It is not possible to plot topographically all the points mentioned in this narrative. In the first place, we cannot be certain of the exact point of Aeneas' landing. Most probably we should imagine it to have been made at the point on the shore nearest Cumae; we can quote Ovid<sup>4</sup> in support of this as the traditional point. Apparently, however, there was another tradition<sup>5</sup> that Aeneas landed on the Gulf of Baiae. Heyne<sup>6</sup> places the landing by Cape Misenum, perhaps under the impression that the Campanian coast line runs evenly from Cumae to Cape Misenum. Aeneas, directed specifically to seek the Sibyl, would hardly have landed his ships either on the Gulf of Baiae or near Cape Misenum; not only would the distance have been unreasonable for a walk to the temple, but the Cumaeon citadel also would have been quite invisible from Cape Misenum; and Aeneas, landing at the latter point, or farther to the east on the gulf, would have had no knowledge whether he had reached his goal or not. Placing the landing at Cumae, however, offers a new set of difficulties; the shore is, at present, open and unprotected by Cumae, and ships beached there would find no protection from the open sea; indications are, however, that the shore line has been comparatively

<sup>4</sup> Cf. *Met.* xiv, 101-05.

<sup>5</sup> Cf. Aurelius Victor, *Origo Gentis Romanae*, chap. ix.

<sup>6</sup> Cf. his edition of Vergil (Leipzig, 1830-31), *Excursus II ad Lib. vi.*

recently elevated; possibly even in Vergil's time the sea came slightly farther inland, nearer the base of the hill on which Cumae rests; in this case, there may well have been recesses of such size as to possess protected shores. The second difficulty is more embarrassing; Cape Misenum is too far from Cumae to fit realistically into the topographical frame; there is no reason to question the identification of Vergil's Cape Misenum with the modern Capo Miseno; the identity of names and continuity of tradition offer us no excuse to give the lie to the poet's *aeterumque tenet*. A strong-winded trumpeter might well have walked six miles from the landing below Cumae and still feel fit to challenge Triton; his companions, however, even had they discovered the body in the short time consumed by Aeneas' visit to the Sibyl, would hardly have carried it six miles for the laying out, and then again back to the scene of his defeat for burial. We cannot fit a closely logical interpretation of the events into a frame limited by the present locations of both Cumae and Misenum. It is of course possible that Vergil has combined into one story two traditional events: a landing in or near the Gulf of Baiae, during which time Misenus issued his fatal challenge; and another, later landing near Cumae, to consult the Sibyl and visit the underworld. In any event, it is more likely that the story of Misenus, with its tempting bit of aetiology, caused carelessness of topography than that the poet has deliberately taken liberties with the location of Cumae.

The situation of this citadel, reputed to be the earliest of Greek settlements in Italy, and the fame of its Sibyl would be well known to most of Vergil's readers. The temple of Apollo mentioned in the story may, with as much safety as usually attends such efforts, be identified with the ruins lying on the same ridge as Cumae citadel.<sup>7</sup> It may be objected, on the grounds that *Triviae lucos* of vs. 13, and *lucis . . . Avernus* (vs. 118) refer to the same wood, that Aeneas must have taken an exceedingly circuitous walk past Lake Avernus to reach the temple; and that

<sup>7</sup> Cf. Heyne's *Vergil*, Excursus III ad Lib. vi, for discussion on this temple in historical times.

the Sibyl would have had to exercise rather remote control, from her shrine near Cumae, over the groves of Avernus intrusted to her care. To place the temple of Apollo on Arce Felice on the summit of the ridge between Avernus and Cumae and not more than three-quarters of a mile from the former offers a solution tempting from merely topographical considerations. This latter location can, however, by no stretch of the imagination be considered at Cumae. The reputation of the Cumaeian Apollo, the stories of the Cumaeian Sibyl, all indicate that Aeneas should call on the prophetess at her Cumaeian residence and stand gazing, while awaiting her appearance, at the doors of a temple in or very near this recognized center of early civilization in Italy. The two woods are not necessarily identical; Deiphobe is priestess of both Apollo and Diana, and the wooded slopes of a hill on whose summit is a temple of Apollo might well be called Trivia's wood, whether or not Deiphobe was responsible also for another patch of forest by Lake Avernus; or, if one wishes, it is not too much, by forgetting the pitifully deforested state of Italy at present, to consider that one thick wood extended back from Cumae and without interruption surrounded also Lake Avernus. We have, also, to support a location for Apollo's temple on the hill near Cumae, the caves in the side of the hill; one feels that the present authorities in Italy have done well to sign their entrance,

*Excisum Euboicae latus ingens rupis in antrum.*

Whatever certainty we may feel that we have followed the footsteps of Aeneas in climbing to the summit above the Sibyl's caves vanishes completely when we stand beside Lake Avernus. Vergil seems to refer to but one lake in his story, near which is an entrance to the underworld, and in the deep wood by which lies hidden the golden bough. The entrance is first mentioned in the same breath with *palus Acheronte refuso* (vs. 107); the actual entrance is near Avernus, unless we consider accidental the similar characterizations *grave olenitis Averni* of vs. 201 and *talis sese halitus atris faucibus effundens* of vss. 240 f.; we have also *lucus Hecate praefecit Avernus* (118) and *facilis descensus Averno* (126); it is not necessary to lean upon the possibly spurious vs.

242. There is no reason to question continuity of name and tradition in this lake; it is undoubtedly what we now know as Lago Averno.

There was, however, a *Palus Acherusia*, quite distinct from Lake Avernus, and in this same general region; *palus Acheronte refuso* (vs. 107) would certainly make one think of this lake rather than of Avernus. Acherusia was near Cumae<sup>8</sup> and was reputed to have near it an entrance to the underworld;<sup>9</sup> it is probably to be identified with the present Lago del Fuzaro rather than with Mare Morto, the only other body of water in the vicinity to which the term lake might possibly be applied. Pliny would hardly have described a lake only half the distance from fashionable Baiae as from Cumae (as is the case with Mare Morto) as near the latter place; this same consideration would check any inclination to consider *Palus Acherusia* as actually another name for Avernus. Except for the unambiguous statement in vs. 201 that the doves led Aeneas to the jaws of Avernus, it would be logical to hide the golden bough in the woods by Mare Morto or Lago del Fuzaro rather than by Avernus; for Avernus would have been rather out of the way of men seeking wood for a pyre on Cape Misenum, or else the doves must have led Aeneas a merry chase over Monte dei Salvatichi and on to the mainland. After securing the golden bough, Aeneas carries it to the Sibyl's temple; the absence for a walk from Misenum to Avernus to Cumae would have considerably delayed the funeral rites. But even had the bough been found by Mare Morto, the body of water of these three nearest Cumae, the time required to carry it back to Cumae would have been considerable.

Finally Vergil cannot be asking us to believe that the odd little tunnel opening by Avernus, in which the curious may now for a consideration be back-packed across ten feet of underground water and told they have been in hell, is the deep cavernous entrance to the underworld. Any cavern existing in Vergil's time, which one may, if he wishes, assume to have been destroyed since

<sup>8</sup> Cf. Pliny, *N. H.* iii, 5, 9, 61.

<sup>9</sup> Cf. Silius Italicus xii, 126 f.

by volcanic action, would have offered a similar objection; a concrete and definite reality would have given the lie to the high purpose intended for any actual cave. The reader must not seek among the hills by Avernus but must, following the poet's spirit rather than his words, look to his own imagination for this entrance.

The realization that we cannot at every point plot the travels of Aeneas from the landing at Cumae until he passes through the gates of Dis leads us to the conclusion, not that we have caught the poet napping, unfamiliar with his own Italy, or that the active volcanism of the region has changed all parts of it beyond recognition, but simply that topographical accuracy does not concern Vergil at this point. Ancient descriptions of nature tend to become conventionalized; the poet felt also somewhat the same freedom in dealing with history and chronology that he feels in creating from his imagination; it is the significance of the events or the traditional atmosphere of the region, rather than historical accuracy or exact topography, in which he is interested. The ancients, e.g., were not troubled by the reverence for fact that impels a careful modern writer of fiction with historical setting to footnote any departure from historical fact; that made it seem necessary for Willa Cather, mentioning the archbishop's visit to the people of Pecos,<sup>10</sup> to add a note confessing that, in actual fact, that pueblo had been abandoned for many years at the time of her story.

If mere accuracy does not concern Vergil in his use of Campanian landscape, we may learn, if his adherence to or departure from topographical accuracy be not quite accidental, something of the purpose with which he employs real scenes as a prelude to transcendental adventure. That his variation is deliberate, and not at all accidental, is obvious from the fact that there is a gradual departure from real scenes, that the poet exercises a sort of artistic selection in his topography, describing with reasonable accuracy or altering features as suits his purpose.

<sup>10</sup> Cf. Willa Cather, *Death Comes for the Archbishop*: New York, Knopf (1927), 125.

A painter, canvas before him, viewing a landscape for inspiration, may, depending on his personal qualities, make a more or less accurate reproduction of the landscape or at least of the impression produced on him by the scene; he may, however, selecting possibly one feature for a keynote or point of contact with the consciousness of the one who is to see the work, arrange the other features to suit his theme or his taste or add from previous recollections of previous scenes or from his own imagination.<sup>11</sup> Vergil's problem of a proper introduction to the journey through the underworld and his method of handling that problem indicate that he has done much as the artist does.

The poet must first make his hero's experience harmonious with tradition. The tradition of an entrance to the underworld near Naples is well attested; local pride, as well as dramatic appropriateness, would indicate that Aeneas enter here rather than, e.g., by the Taenarian gate used by Orpheus. Aetiological problems, pleasures always rather than problems for Vergil, indicate that he mention Cumae, the Sibyl, and Cape Misenum. Lastly, the transition from real to unreal, or transcendental, adventures must be sufficiently gradual that the reader will not receive a rude jolt on being asked to credit as an entrance to the underworld some exact place whose harmless limitations he well knows.

By placing the entrance near Cumae Vergil is enabled to solve his first two problems without difficulty. He has both linked his story with tradition and used the occasion to introduce mention of the Sibyl and Cape Misenum and to tell us a story of the early days of Cumae; he has been able to allude to the newly dedicated temple of Apollo on the Palatine and to speak of the Sibylline Books and the Quindecimviri.

That there is a sudden, rather than a gradual, transition to the world of spirits and that Vergil conducts us over the firm ground of reality until the very moment of *ibant obscuri*, is the belief of Mackail,<sup>12</sup> who considers also that the Nekyia of the sixth book

<sup>11</sup> Cf. A. S. Pease in *CLASSICAL JOURNAL* xxvi (1931), 538-40.

<sup>12</sup> Cf. J. W. Mackail, *Classical Studies*: New York, Macmillan, (1926), Chap. VII, "The Vergilian Underworld."

is an exploration of a buried Minoan palace. It is true that the poet emphasizes Minoan origins at Cumae, but this treatment is not so much to prepare us for an actual visit to a Minoan labyrinth as it is to bestow on Cumae a venerable cloak of added antiquity and to strike a note to put our minds in tune with what is to follow; it is a spiritual, rather than a literal, introduction to the underworld. Roman belief followed Greek in connecting the dimly remembered figures of Minoan civilization with the mighty dead; Minos and Rhadamanthus, before whose justice Socrates did not fear to stand, come naturally to our minds with the mention of Daedalus. Comparison of text with topography, moreover, indicates that Vergil has long before *ibant obscuri* begun his process of artistic selection of detail and welding of the unreal to the real, the preparation that is to make natural our transition to the world of spirit.

It is possibly intentional that *alta in templa* of vs. 41 might refer either to the Apollo temple or to the Sibyl's caves, that the exact location of the shrine from which Deiphobe speaks, as well as the physical appearance of the hundred mouths, cannot accurately be stated. Vergil is here warning us that he has begun to create a new Cumaeian region, similar to, and yet not literally to be compared with, the physical reality. The story of Misenus is an interlude; possibly the lack of correspondence with topography, indicated above, is again a warning that we are approaching matters on which we are not to be too searchingly literal, possibly merely an indication of carelessness in respect to exactness on such points.

Aeneas asks of the Sibyl permission to enter the underworld both because she has been placed by Hecate in charge of the groves of Avernus and because here are said to lie the doors of Dis and the lake formed from Acheron's overflow, implying that the two latter are associated. The reference seems clearly enough to be to Acherusia Palus, probably modern Lago del Fuzaro; but the actual entrance through which Aeneas is led by his guide is near Avernus. Vergil has here blended the two lakes into one, selecting the name of the one, the tradition connected with the

other, and has endowed the combination with certain features drawn by his own creative genius. The lake of the poem is formed by Acheron's overflow, is called Avernus, is heavily shaded by trees (which Avernus may once have been); and near it is a great yawning cavern.

Finally the actual entrance is created wholly from imagination, though placed near the partially real combined Acherusia-Avernus. Across its mouth no birds can fly, a detail suggested doubtless by volcanic vents of sulphurous gases near Naples, whose vapors would have made their immediate vicinity unpleasant, if not really noxious. The sides of this cavern are of broken shaly or flinty rock; it extends deep within the hillside and has a vast yawning mouth. Before the entrance to this cave are performed the sacrifices to the powers of the nether world; and at dawn, when subterranean rumbling, earth quaking, and howling of dogs signify the acceptance of the sacrifices by the infernal deities, it is through this cave, when all attendants have been warned away, that Aeneas and the Sibyl begin their journey.

The process of selection has been carried to its end; we have progressed from the material citadel of Cumae, passed along the shores of a half-imaginary gloomy lake, paused for a moment at the entrance of a wholly dark and shadowy cave, and have now crossed the threshold for purely metaphysical experiences. It is evidence of the poet's genius that nowhere are we conscious of the moment of our departure from reality and that from the real to the mystical is an easy and gradual transition.

## TERENCE AND MENANDER ONCE MORE

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By ROY C. FLICKINGER  
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It is perhaps unnecessary to state that for over a third of a century I have been a student of the ancient theater and of the dramatists who wrote plays to be performed therein. Among these Terence was, almost from the first, one of my favorites; and in recent years I have published several papers devoted to his career and the interpretation of his works. Despite my enthusiasm for the Roman playwright, however, I have ever striven to keep my feet upon the ground and have looked askance upon attempts either to exalt him or to disparage him unreasonably.

It so happened that in my judgment Professor Norwood was guilty of the former error in his interesting and valuable study of our author.<sup>1</sup> In this he maintained that Terence had "architectonic power" (*op. cit.*, p. 3, n.), that "his comedies, when arranged in chronological order, . . . exhibit a steady advance in technical excellence" (p. 6), that in the *Hecyra* "we find the purest and most perfect example of classical high comedy, strictly so called, which dramatic literature can offer from any age or any nation. . . . In these virtues our neglected play has stood unsurpassed for twenty-one centuries" (pp. 90 f.), and that "the architecture of each play is his [Terence's] own. . . . all the specifically dramatic qualities, all that places him among the great playwrights — all this is Terence and nothing but Terence" (p. 13).

It did not seem right to permit such a series of exaggerations to pass unchallenged, and accordingly I wrote an article "On the Originality of Terence," which was published in the *Philological*

<sup>1</sup> Cf. Gilbert Norwood, *The Art of Terence*: Oxford, Basil Blackwell (1923).

*Quarterly* VIII (1928), 97-114. It is unnecessary to repeat my arguments here except to point out that precisely those parts of Terence which are most surely assigned to the poet's own invention (such as the addition of the rôles of Charinus and Byrria to the *Andria*, the abduction scene in the *Adelphi*, and the characters of the boastful soldier and the parasite in the *Eunuchus*) are just the parts which Norwood himself condemned most severely.<sup>2</sup> In his latest book<sup>3</sup> he rested under the necessity of returning once more to the same topic, and it is noteworthy that his discussion is a model of scholarly restraint, however much some of us may still differ from him with respect to some of the details.

On the other hand, Professor L. A. Post seemed to me to be guilty of the opposite error in his article entitled "The Art of Terence" published in the *Classical Weekly* XXIII (1930), 121-28. In his zeal for Menander Professor Post was so unfair to Terence that in the very act of publishing the manuscript the editor felt it necessary to say in a footnote (p. 127, n. 10): "I think Professor Post has been very unjust to Terence. . . . C. K."; and even the author admits (p. 127) that he has "not pretended to do them [Terence's virtues] justice."

It would be out of place to restate Post's contentions here in detail, since I have already done so in this *JOURNAL* XXVI (1931), 675-94, at the same time attacking some of their weaknesses. Nearly everyone<sup>4</sup> recognizes, however, that the scantiness of Menander's fragments (despite their considerable bulk in the aggregate and the discovery of large portions of two or three single plays in recent years) does not afford a satisfactory basis of comparison with Terence, since the extant fragments of the

<sup>2</sup> Cf. *Phil. Quart.* VII (1928), 113 f.

<sup>3</sup> Cf. his *Plautus and Terence* (Our Debt to Greece and Rome series): New York, Longmans, Green and Co. (1932), 108-19. Note also the new evaluation of the *Hecyra* on p. 161. A letter from Norwood, characterized by the frankness and candor of a great scholar, is quoted in the *CLASSICAL JOURNAL* XXVI (1931), 677.

<sup>4</sup> But contrast Post in the *Class. Weekly* XXVI (1932), 33 f. I do not understand, however, that Professor Post and I are here referring to exactly the same thing.

former coincide to only a limited extent with the six comedies written by the latter; and that as a result conclusions in this field must be largely based upon inconclusive data or be drawn from subjective considerations. In consequence Professor Post has stated his views, and I have stated mine; and for the most part we may both continue to be satisfied with our own point of view. Nevertheless, at least at two points some progress seems to have been made.

In the first place, then, Post maintained (pp. 127 f.) that

... the construction of Terence's plays is enough in itself to prove that his chief concern was to produce such polished bits of philosophy [as the famous remark, *Homo sum*, etc.]. His audience must have relished such things or he would not have provided them at the expense of truth and charm in character and plot. . . . Terence in this is like Sallust, whose method was to cull from various sources in Greek literature notable thoughts, which he thereupon rephrased with consummate art in the form of terse and polished epigrams and inserted more or less at random in his writings. . . . In the same way Terence is not concerned with truth. He writes plays, not to present the life of man as he sees it, but as a frame for the sententious remarks which he had the art to remodel to suit the Roman taste.

Here was at least one affirmation which went beyond the limits of mere subjective opinion. Accordingly, I compiled a table (p. 691) which shows that of the aphoristic remarks which happen to be preserved in the fragments of the Menandrian plays from which four of Terence's six plays are said to have been derived Terence employed only about two-thirds, thus neglecting one-third of the chances to do what Post accuses him of being so set upon doing. The figures speak for themselves and are incontrovertible. Even Post himself is now constrained to admit that "He [Flickinger] is right, I hasten to confess, in castigating my exaggerated statement of the quotability of Terence"; cf. the *Classical Weekly* xxvi (1932), 33. Of course, he at once goes on to add:

I had no intention, however, of maintaining that Terence was more quoted than Menander. Shakespeare is quoted far more than Oscar Wilde, but for quotability and epigrams the latter is supreme. Menan-

der's proverbs are spoken in character. They are natural and inconspicuous when seen in their context.

It is of course apparent that this is by no means the same charge as Post brought against Terence before. Whether it is any better authenticated may perhaps be doubted, but I am not camped out on Professor Post's trail and have no desire to pursue the tortuous windings of his opinions unnecessarily. The point is that his published statements as to the relationship between Menander and Terence do not appeal to me as sound. Since they are so largely subjective, however, perhaps they are none the worse for what I happen to think of them, except for one thing: The fact that when they can be brought to the bar of external reality they are so "exaggerated" that Post has to admit it and revamp his position produces the doubt whether his opinions also in the world of intangibles are perhaps equally untrustworthy.

In the second place, Post first interpreted the *vis* which Caesar denied to Terence in his famous epigram as being "genius, the divine force of creative inspiration, which, as Cicero says of Demosthenes, puts color, richness, and variety into a work of art, . . . *vis ingeni*" (p. 122). Professor Knapp (p. 127, n. 10, second paragraph) had already expressed his doubts as to this interpretation, and I preferred (pp. 686 f.), following Horace, *Serm. 1, 4, 46-48*, to take it as referring to "distinction or elevation of style." I am not at present concerned to defend this interpretation; and it is not necessary to attack Post's, since in *Trans. Am. Phil. Assoc.* LXII (1931), 203-34 he has again shifted his position. He now maintains that by *vis* Caesar meant "the power of casting a spell over the hearer, of moving him deeply" (p. 224). On the present occasion I have no intention of assailing this new interpretation, since I consider it to represent a distinct advance over Post's earlier one and a much closer approximation to what seems to me to be the truth.

The question still remains, however, whether Caesar was right in denying Terence *vis* in this (or some similar) sense, or was himself, as Norwood expresses it,<sup>5</sup> "the worst of critics." Post,

<sup>5</sup> Cf. *The Art of Terence*, p. 141.

as is his manner, flatly declares (p. 222): "In great literature and in great art there is a magic spell. This Terence lacks." For myself I confess, however mistakenly, that Terence does possess a magic spell; and I do not believe that I am very exceptional in feeling it. Recently I asked Mr. Thornton Wilder why he chose to base upon Terence his story of *The Woman of Andros* (1930). He replied that Terence more than any other ancient writer combined pathos and romance and that the *Andria* seemed to exhibit these qualities supremely. I judge that he feels the magic spell, too. But here again we are in the territory of the subjective. Professor Post avers<sup>6</sup> that I am "as chary of detailed criticism of Menander as I [sc. Post] must in all diffidence be in the case of Terence." I can only reply that I am not so much afraid of getting in beyond my depth as conscious that he and I could never arrive anywhere by that method.

I am interested, however, in what Professor Post writes in a letter dated February 2, 1933:

I don't admit that I was wrong before [in interpreting *vis*], only that I was vague, and that I had not yet studied the subject enough to speak with confidence. You ask whether I am not daunted by the number of scholars who do not appreciate Menander. I am rather appalled, but I like a fight, and on the whole it is more reasonable to suppose that the ancient critics understood Menander than to suppose that they were as wrong as they would have to be if the moderns are right. . . . I do not think that I go further in the way of appreciation than the ancient critics did, and I certainly do not intend to exaggerate. Your criticisms have been very stimulating in the past, and I hope that you will call me to account in future when occasion offers.

Still more interesting and illuminating is a passage in an earlier letter, dated March 31, 1932:

. . . there is something in Menander that, when it does get home to people, makes them feel as if they had received the Holy Ghost — something like it, anyway.

I confess at once that I have never felt this kind of magic spell in either Terence or Menander, nor do I consider this the language

<sup>6</sup> Cf. *Class. Weekly* xxvi (1932), 34.

of scholarship but rather of the camp meeting or the revival. It is for this reason that I prefer to keep my discussion with Professor Post upon as objective a basis as possible. Our subjective reactions are too far apart for us to accomplish anything through them. And in all sincerity I urge upon my colleague to adopt the same policy as bringing more satisfactory results in the long run. In his latest article (p. 34) Post defends himself by saying:

My principles of criticism are those that are current in literary circles; if literature is to be criticized at all on a literary plane, subjectivity cannot be avoided. . . . If he is a sound critic, he conveys not only a knowledge of facts, indispensable as such knowledge is, but an enthusiasm that answers to the power of the poet that he is estimating.

But no less than five times in the course of this article Professor Knapp has interpolated notes, viz. 5 f., 8, 10, and 17, which indicate that he had challenged the author for the proof of his statements. In every case, with one possible exception, the replies as printed are extremely feeble. I cannot believe that Professor Post enhances his reputation or advances the cause of scholarly research by such writing. He has enthusiasm, a command of style, a wide knowledge of literature, and the power of writing interestingly; but when divorced from facts, or rather from an accurate statement of facts, these qualities do not bring the results or command the attention that they would otherwise deserve. Professor Post is a competent scholar and knows how to get the objective data. If only he can learn to state them with severe self-restraint and apply them with discretion, he will not only intrigue our attention but compel our allegiance.

In Post's latest article there are many other points which I should like to discuss, but I shall now pause for but one of them. Apropos of my quotation<sup>7</sup> from Sheridan's *The Critic* III, i, where Sneer says ". . . but the clown seems to talk in as high a style as the first hero among them" and Puff replies: "Sir, I am not for making slavish distinctions and giving all the fine language to the upper sort of people," Post (p. 35) charges me with making "a curious mistake, that of attributing to a dramatic

<sup>7</sup> Cf. the *CLASSICAL JOURNAL*, xxvi (1931), 682 f.

author a sentiment expressed by one of his characters. . . . I can only conclude that he is joking." If Professor Post always caught my mood as surely as he did this time, we might be able to use subjective methods with some success after all! I *was* joking — at least in part. And I conceive that Sheridan was also joking, but likewise in this instance — whatever may be true of the other remarks which he put in Puff's mouth — only in part. Did not Horace suggest that it was possible *ridentem dicere verum*? Sheridan was just as guilty of failing to differentiate consistently between his characters as respects wit and refined speech as Post thinks Terence was in other respects; and the defense for such conduct in a dramatist is, in the last analysis, just what Sheridan had Puff say, however humorously it was expressed. As Professor Matthews<sup>8</sup> wrote: "In the comedies of Congreve and Sheridan all the characters, even illiterate servants, are endowed with the keen and finished wit of the author."

In conclusion I wish to refer to Professor Knapp's comment (in the interpolated portion of n. 1) upon the article of my pupil, Miss Helen Clifford, in the CLASSICAL JOURNAL XXVI (1931), 605-18: "In view of the fact that not a single one of the Greek plays adapted or translated or contaminated by Terence has come down to us, I wonder how any one can make such positive statements as this about the relation of Terence to Menander." Miss Clifford is capable of defending her own positions, but perhaps I may be permitted to say a little in this context. Ancient dramatists, both Greek and Latin, comic and tragic, were in general unusually careful in explaining where their characters were going when they left the stage and where they had been when they entered it. The few exceptions in Terence coincide with the junctures of the passages which Terence is reported to have invented or introduced by *contaminatio*. Similar technical peculiarities, as I need not prove here, also occur at precisely these points. The conclusion is a reasonable one, in default of better evidence, that these departures are due to the carelessness,

<sup>8</sup> Cf. Brander Matthews, *A Study of the Drama*: Boston, Houghton Mifflin Co. (1910), 138.

ignorance, or haste of Terence in such minor details. This is perhaps a thin-drawn argument, but no more so than scholars often have to use. (At least it is better than comparing a Latin character, whose rôle we have complete, with a supposititious Greek character, whose words are entirely lost.) We are often in the position of scientists who attempt to reconstruct prehistoric animals from two or three recovered bones. Such attempts are of course subject to modification in the light of the discovery of additional bones, not to mention a complete skeleton. Some of them have proved to be extraordinarily successful. When the sands of Egypt have vouchsafed us the complete text of some play translated by Terence, we may discard such methods. In the meanwhile we must see as through a glass darkly.

## LATIN: A COLLEGE LEAVEN<sup>1</sup>

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By LENA B. TOMSON  
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"The kingdom of Heaven is like unto a leaven, which a woman took and hid in three measures of meal till it leavened the whole mass."

Some of us remember the time when no college or university would grant an A. B. degree to a student who had not presented four years of Latin and two of Greek for entrance and who did not continue both subjects for at least one year in college. Those were the days when the classics were the educational meal which, like modern commercial brands, already contained its own leaven, and which needed only to be mixed with water—or is it milk?—to be ready for the oven, whence it emerges light and crusty and nourishing.

With the passing of the years the situation changed, other subjects rose in favor, the classics lost their prestige as the demand for the so-called practical subjects grew, and the quality of the educational "meal" changed. The requirements in Greek were dropped; then those in Latin, until now many institutions in the Middle West are requiring no language but English for entrance. This lowering of requirements began with the state-supported institutions; and because of the predominant influence of these state universities, the colleges were forced to follow. The high schools in turn, the pressure from above being removed, began to reduce the number of language courses offered, some even dropping all foreign language work. Now the colleges and universities are forced to meet the problem of what to do with these students; for as yet no college is willing to graduate a

<sup>1</sup> Read at the twenty-eighth annual meeting of the Classical Association of the Middle West and South at Cincinnati, March 25, 1932.

student with the bachelor of arts degree who has not some knowledge of at least one foreign language.

An examination of the catalogues shows that most of the colleges which have given up requiring Latin for entrance still consider it powerful enough to act as a leaven for the college course and are, therefore, offering courses in beginning Latin, giving four or five credits a semester and aiming to cover the work of the first two years of high school. This course is generally followed by a second year, open also to students offering two units of Latin for entrance and covering parts of the third and fourth years of high-school work. Some institutions are even requiring students who enter with no foreign language to take Latin. This requirement, I understand, is based on the belief that Latin helps in the learning of modern languages, that in this way the path of the modern language instructor is made less rough, and that it is better to confine to one class the college students having their first exposure to a foreign language.

Although we have no such requirement at Milwaukee-Downer, for over twenty years we have offered beginning Latin, and I have usually been the one to teach it. The class is always a small one, never over ten students. It has been possible, therefore, to experiment with different methods and various types of beginning books. Few of these students have the time to go on to a second year. Whatever leaven the study of Latin is to supply to their college course must be "hidden in the meal" in this one year.

What, then, should be the aims and objectives of this one year of college Latin? It is clear that the primary aim of Latin study as set forth in the *Report* of the Classical Investigation of the secondary schools will not apply here. No one can expect that in one year of college Latin the student will gain any great facility in reading Latin.

As a rule, the student when asked why she entered the class replies either that she had to take some language and this fitted into her program or that she thought it would help her with her English. Having asked juniors and seniors who had taken the course in beginning Latin as freshmen to set down frankly what, if any, results their year's study had produced, I found that their

answers fell into five groups, varying somewhat according to their major interests. First, it had helped in English, clearing up puzzling constructions and forms, the use of prefixes and suffixes, the plurals of words taken over from the Latin, and the spelling of derivatives. Second, it had assisted those taking science, by making the scientific terms clearer and thus easier to memorize. Third, they had found it a help in history and literature courses, especially in understanding Latin phrases. Fourth, in modern languages it had helped, not so much in acquiring Romance languages, as in the discipline it gave preparatory to studying German. Some of them felt that, although it was interesting and easy to see the correlation between Latin and the Romance languages, the slight differences in forms and syntax tended to confuse them. Finally, they had found the study interesting for its own sake, for the background it had given about the Romans themselves, their manner of life, their conquests, their contributions to the life of the world.

These are the tangible results as summed up by the students themselves, wider in their scope than I had ever dared to hope. The long list of aims and objectives of secondary Latin as set forth in the Committee's *Report* to me has been terrifying, and, I am sure, would be distracting if I were in a secondary school. Fortunately, not being answerable to a system, I have simplified the aims of my course in beginning Latin to two. The primary aim is to set the Latin language before the student not as a dead language nor as a foreign tongue but as one of the grandparents of our modern English, from which we have inherited many of our best traits. My secondary aim is to give the student some first-hand information about the Romans themselves, their life, and character, through the medium of their own language, and to show something of their influence on the subsequent life of Europe and on our own.

In attaining the first objective, I am old-fashioned enough to think that there is no better method for arousing in the student a consciousness of the importance of correct grammatical expression than drill on forms and syntax. Most college students can be made to realize the importance of memorizing forms and

vocabulary. It requires constant effort, however, to develop in them the feeling for language, for the fine distinctions between words, an appreciation of the Romans' exactness of phrasing in contrast to our carelessness of expression, their use of the concrete where we use the abstract. This means much work with derivatives, tracing the changes in meaning — sometimes in spelling — that words have encountered through the ages, showing the force of prefixes and suffixes, calling attention to the help in spelling one can gain from a knowledge of the conjugation of the Latin verb. In teaching the participles, one has a good opportunity to show the exactness of the Romans in their use of tenses. The memorizing of Latin maxims and phrases helps to fix forms and syntax as well as to give a feeling of pleasure when the student meets these quotations in other places. As life has grown more complex, our language seems to have become more simple. We must, therefore, often go back to some of our eighteenth-century classics, to Shakespeare, or to the King James version of the Bible, to find parallels to many of the Latin constructions. I have found that students will remember a Latin construction better after seeing a like one in English than they will when only the contrast between the two languages is brought to their attention. This is especially true with the subjunctive, which is now almost extinct.

One may say, "Why teach the subjunctive at all since it is now seldom used in English and since these students will not need it for further work in Latin?" But for this very reason it is important when one remembers that one of their objects in taking Latin is to find help in their English. It is not in the common grammatical constructions that they need help but in the unusual ones. Few students who have not had Latin can explain the difference in meaning between expressions, e.g., like these: "If this was true," and, "if this were true"; or why the poet said, "And though you be done to death, what then?" We, none of us, claim that one cannot learn English grammar without Latin, but we all know that for one reason or another students seldom do.

I do not, however, believe in spending too much time during this one all too short year on the subjunctive. A few uses which

are like those they will meet in English courses and some of the common conjunctive adverbs which are followed by the subjunctive are sufficient to enable them to read the simple Latin of this year's course.

This brings me to my secondary aim, which is to give the students some first-hand information about the Romans themselves through the medium of their own language, and about their contribution to the subsequent life of the world. This must be realized through their reading.

In the Preface to his history, Titus Livius set forth his purpose to present the history of Rome as an example from which the reader is "to choose for himself and his state what to avoid and what to emulate." There is a close parallelism between our own and the Roman republic; the way in which the early discipline, the frugality, the sanctity of the home gradually gave way before the growing wealth and power of the state until, through extravagance and greed, the citizens had reached the stage where they "could endure neither their vices nor the remedies." Stories of famous Romans told simply as in the *Viri Romae* serve to show this parallelism and make an appeal to the college student. "The Story of a Roman Boy" as given in one of the beginning Latin books has helped greatly in making the life of the Romans seem real. Before the end of the year they can read some one of the episodes of Caesar's *Gallic War*. I mention this work not only because it is easy of access but also because of its interest. A few years ago students were interested in Caesar because the World War was being fought over his old battlefields. Now we are dealing with a generation of students to whom the World War means little or nothing. Nevertheless, there is an appeal in that narrative of conquest, which shows so simply the character of the great Roman leader, his bravery in battle, his quickness of movement, his resourcefulness in difficult situations, his keen observation of the characteristics of the Gallic and German tribes. Most students, when thus brought into personal touch with Caesar, are won over to his side as was the poet Catullus almost two thousand years ago.

The many fine pictures in the beginning books, both those of

ruins as they look today and those attempting to show the buildings as they were when Rome was at the height of her glory, fire the imagination and serve as a basis for study of the Romans' contribution to the architecture of the world. To embody their aspiration to be "known beyond the stars," the ancient Romans, "the lords of the earth," built those mighty structures, the Colosseum, the great baths, the lofty basilica of Maxentius, their great aqueducts, the ruins of which are still furnishing inspiration to their descendants.

I never stand on one of the hills of Rome looking over the city, where the view is always dominated by that huge monument to Victor Emanuel II, without realizing anew our kinship with the Romans in our love of mere size. We may have drawn our inspiration for our great buildings, covering acres of ground and towering into the heavens, from different sources; but at least we should be able to appreciate somewhat the aims and ideals of both the ancient and the modern Romans. We, too, may find food for thought in the comment of Henry James on the Pont du Gard: "A race which could do nothing small is as defective as a race that can do nothing great."

Now you may say, "All this differs not at all from what the secondary teacher is doing in the first two years of Latin." And you are right. There is no fundamental difference in method. Only one must condense into one year what the high school can do in a more leisurely manner. The leaven must be stronger, for it has less time to work.

A satisfactory book for this course has not yet come to my notice. The recent books for first-year Latin in the secondary school are on the right plan, but they spend too much time on each step. For college students who are expected to spend two hours in preparation for each day's lesson, the work could be greatly condensed. It is unnecessary to give eight or ten lessons to the first declension, when the essentials could be given in one. Then, too, the stories in "made" Latin, appealing to much younger children, are not suited to college students. On the other hand, the disconnected sentences taken from Roman writers, as in a recent publication meant for this beginning year in college, are

too difficult. I used to deprecate the quantity of "made" Latin which the student is compelled to read before beginning any Latin author. But even that is better than these isolated sentences wrested from their context. What appeals most to me is a passage from a Roman writer adapted and, when necessary, simplified so as to be within range of the student at whatever point in his progress it is introduced. Through such passages the student can get a glimpse of the life of the Romans through the medium of their own language, not simplified more than the author himself would probably have made it if he had been writing for one of his own children rather than for educated adults.

This semester I have been using the *Hodierna Aula Latina* with my beginning class. My students find it interesting and stimulating to read some of the news of the day in Latin, while I am attempting to help them to enlarge their vocabulary, both Latin and English, by using their English dictionaries to discover the meaning of words which they cannot find in their textbook. The jokes, too, though not always funny, help to make them realize how Latin was used by the Romans of old to express their happier moods. Even the typographical errors have been helpful in teaching students how important endings are.

We classicists have always believed in education for leisure. Knowing as we do the satisfaction we have gained from our knowledge of the classics — the intangible value of the study as well as the practical use of it — we wish that every student could have a deep and wide acquaintance with Roman literature. Since that is impossible in this modern world, we can feel that here at least is one subject in which a little knowledge is not dangerous but, on the other hand, furnishes a leaven for his whole college course, by giving him a glimpse into the rich storehouse from which so much inspiration for our modern life has been drawn.

## Notes

[All contributions in the form of notes for this department should be sent directly to John A. Scott, Northwestern University, Evanston, Ill.]

### ON DATING EVENTS BY VEGETATION PERIODS

A short sepulchral inscription,<sup>1</sup> after giving the length of life of a child as six months and eight days, compares her brief period on earth to that of a rose:

*Semissem anni vixit et dies octo,  
rosa simul florivit et statim perire.*

The reference to the rose dates the time of the child's life as summer rather than winter, but this method of dating is doubtless more characteristic of poetry than of everyday life. In Claudian, *Epigrammata* XX[LII], 10 f. there is a distich which at first glance seems to be equally an expression of poetic fancy:

*Frugibus alternis, non consule, computat annum;  
autumnum pomis, ver sibi flore notat.*

These lines have, of course, a humorous touch, but similar ways of measuring years are common enough in primitive society.<sup>2</sup> It is not impossible that Claudian himself was familiar with some of them in the country districts of his native land. Ovid (*Fasti* III, 557-59) adopts such a method of dating an event three years after the death of Dido:<sup>3</sup>

For the third time the reaped corn had been carried to the threshing-floor to be stripped of the husk, and for the third time the new wine had

<sup>1</sup> Cf. F. Buecheler, *Carmina Latina Epigraphica*: Leipzig, Teubner (1895), No. 216.

<sup>2</sup> Cf. Martin P. Nilsson, *Primitive Time-Reckoning*: Acta Societatis Humaniorum Litterarum Lundensis (1920), 95-97.

<sup>3</sup> The translation is that of Sir James G. Frazer in the Loeb Classical Library.

been poured into the hollow vats,<sup>4</sup> when Anna was driven from home, and weeping left her sister's walls; but first she paid the honors due to her dead sister.

That methods of measuring and dating such as I have noted are not always mere poetical embellishments may be seen from Thucydides' habit of mentioning the state of grain crops in connection with important events, e.g.: "During the following summer, when the grain was ripening, the Peloponnesians and their allies made an expedition into Attica . . ." (III, 1, 1); "The next summer, about the time of the earing of the grain, ten Syracusan and as many Locrian ships sailed to Messene in Sicily . . ." (IV, 1, 1). There are still other examples, which I give in shorter form: "When the grain was still green" (IV, 6, 1); "Before the grain was ripe" (IV, 2, 1); "When the corn was in full ear" (II, 79, 1); "When it was midsummer and the corn was ripe" (II, 19, 1).<sup>5</sup>

In countries where local calendars brought confusion and in times when intercalary days and months were necessary to rectify them a statement in regard to the condition and development of crops was an aid in precise dating of events. I do not doubt that thousands of Greeks who lived in the country found it hard to understand the intricacies of state calendars. In their minds expressions like those used by Thucydides must have had a very definite meaning.

Such methods of dating events have remarkable counterparts today among people who live close to the soil. An underprivileged boy of a mountain district in our own country asked his grandmother how old he was. She replied: "You'll be fourteen come next corn plantin'."<sup>6</sup>

In Thomas Hardy's *The Return of the Native* (Book I, chap. 3) Christian, a heath dweller, gives his age as "thirty-one last tatie-digging" and adds: "That's my age by baptism, because

<sup>4</sup> In Homeric Hymns, No. 26 (according to the numbering in the Loeb Classical Library) nymphs pray that they may come again to the season of the vintage, and from that season to still others, for many years.

<sup>5</sup> The translations are those of C. Forster Smith in the Loeb Classical Library.

<sup>6</sup> Cf. the *American Magazine* cxiii (1932), 111.

that's put down in the great book of the Judgment that they keep down in the church vestry; but mother told me I was born some time afore I was christened."

A somewhat similar reference to crops is to be found in a novel on negro life,<sup>7</sup> in which the bereavements of a much-wedded negress are noted: "She knew what it was to bury a lawful gentleman. She had done it four times already and the gentleman she had now would hardly last through cotton-picking time."

In our southern highlands a bear hunter dated a remarkable storm as "three year ago, come grass."<sup>8</sup>

Exact analogues to the phrases used by Thucydides may be found in works on the American Indian. Legend tells how Mother Corn in the guise of a strange woman visited the Arikara tribe and exhorted them to make an expedition against their enemies:<sup>9</sup>

It was the time of green corn harvest when the strange visitor arrived at the village. Now when the twelve young men were chosen for the expedition they began at once to make their preparations. When they set out upon their adventure it was the beginning of the ripe corn harvest. . . .

Parallels to Greek and Roman methods of computing and dating by vegetation periods may be found in many parts of the world,<sup>10</sup> but I believe that analogues taken from primitive life within the borders of our own country are a far more effective aid in the reconstruction of a picture of ancient life.

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<sup>7</sup> Cf. Julia Peterkin, *Bright Skin*: Indianapolis, The Bobbs-Merrill Co. (1932), 187.

<sup>8</sup> Cf. Horace Kephart, *Our Southern Highlanders*: New York, Outing Publishing Co. (1913), 78.

<sup>9</sup> Cf. Melvin R. Gilmore "The Arikara Book of Genesis," *Papers of the Michigan Academy of Science, Arts and Letters* XII (1930), 108.

<sup>10</sup> Nilsson as quoted in n. 2. In an article called "Popular Methods of Measuring," the *CLASSICAL JOURNAL* XXII (1927), 325-44, I have collected many other examples of primitive ways of doing things.

## **Book Reviews**

[Review copies of classical books should be sent to the Editorial Office of the JOURNAL at Iowa City, Ia. Such works will always be listed in the department of Recent Books, and those which seem most important to the readers of the JOURNAL will also be reviewed in this department. The editors-in-chief reserve the right of appointing reviewers.]

T. E. SHAW, *The Odyssey of Homer*: New York, Oxford University Press (1932). Pp. v+327. \$3.50.

"The twenty-eighth English rendering of the *Odyssey* can hardly be a literary event" (p. i). Then why should that talkative sheet *Time* (xx [Nov. 28, 1932], 51 f.) adorn its front cover with a picture of the translator and devote two pages to a review of a translation of a work so hopelessly ancient? Of course the answer lies in the name of the translator, T. E. Shaw; for T. E. Shaw is also Emir Dinamit and Lawrence of Arabia, and that is a name to conjure with.

The translation is prefaced by a most curious note. With this the reviewer need not be too much concerned. Mr. Shaw is certainly a competent killer of Turks. He is with equal certainty no literary critic. "In this tale every big situation is burked and the writing is soft" (p. i). "The author misses his every chance of greatness, as must all his faithful translators" (p. i). "Wardour-Street Greek like the *Odyssey's* defies honest rendering" (p. i). "Only, with more verbal felicity than Morris', he [the author of the *Odyssey*] had less poetry" (p. iii). "He thumb-nailed well; and afterwards lost heart. Nausicaa, for instance enters dramatically and shapes, for a few lines, like a woman — then she fades, unused. Eumaeus fared better; but only the central family stands out, consistently and pitilessly drawn — the sly cattish wife, that cold-blooded egotist Odysseus, and the priggish son who yet met his master-prig in Menelaus" (p. iii). One must not take these strictures seriously; they are not so intended. The shy

perverseness of the author that made him refuse the D. S. O., that keeps him a private in the air force when he already holds the rank of colonel has driven him to hide his real feelings in extravagant denial of conventional literary judgments and flaming revolt against established canons of taste. The man who wrote, "Book XI, the Underworld, verges toward 'terribilità' — yet runs instead to the seed of pathos, that feeblest mode of writing" (p. 1), wrote this because he was afraid of pathos. It leads to self-revelation, and self-revelation is the one thing on earth that Lawrence of Arabia fears.

The translation itself is interesting. It is not literal; it was not intended to be (p. i). But even freedom and transposition hardly account for some of the renderings. To give but a few typical instances out of hundreds that could be quoted:

ἐνθάδε κ' αὐτὶ μένων σὺν ἐμοὶ τόδε δῶμα φυλάσσοις  
ἀθάνατός τ' εἶης ἴμειρόμενός περ ιδέσθαι  
σὴν ἄλοχον, τῆς τ' αἰὲν ἔέλδεαι ἥματα πάντα (v, 208-10)

is rendered, "Verily you would dwell here with me always, keeping my house and your immortality; to the utter rejection of this day-long and everyday yearning which moves you to behold your wife" (p. 75). Transposition accomplished nothing here except to produce an extremely awkward sentence. Or take

τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς  
“δαιμονίη, τί τ' ἄρ' αὐτὸν με μάλ' ὀτρύνουσα κελεύεις  
εἰπέμεν; αὐτὰρ ἔγώ μυθήσομαι οὐδὲν ἐπικεύσω  
οὐ μέν τοι θυμὸς κεχαρήσεται· οὐδὲ γάρ αὐτὸς  
χαίρω. . .” (xxiii, 263-67),

"Odysseus in reply assured her, 'Brave spirit, I shall tell you, hiding nothing: but why press me insistently for knowledge that will no more please you than me?' " (p. 311). To compress vs. 263 into "Odysseus in reply assured her" is not only to degrade translation to paraphrase, it is to miss one of the essential charms of the epic — the ringing echo of repeated lines. And this compression is consistently carried through the translation. But to render xxiii, 273, οὐδέ σε κεύσω by "make you wise to it" (p.

311) is a crime. In his endeavor to "raise the colour" (p. i) of his author's style (for though he uses the name Homer, Mr. Shaw does not believe in a single author of the *Iliad* and *Odyssey*, pp. i-iii), he often falls into mere awkwardness as in (p. 307). "If this is Odysseus in truth and at last, then shall we soon know each other better than well by certain private signs between us two, hidden from the rest of the world" (xxiii, 109).

The epithets so satisfactorily rendered by Butcher and Lang are often "burked." Penelope is "judicious" (p. 193), ἔχεφρονα (xiii, 406); the suitors are "recalcitrant" (p. 305), ἀγήνορας (xxiii, 8); and the swineherd Eumeus is "accomplished" (p. 194), ὅρχαμος ἀνδρῶν (xiv, 22).

But still more serious is the lack of any consistent tonal quality in the translation. At one moment we are, if not in Wardour Street, at least in no better locality than Cheapside (p. 313); "Do you take my indoor interests under your especial care" (xxiii, 355); while only a short interval before (p. 309) we had been dealing in archaic or Scotch idiom, "forbye no God happened to shift it in whim" (xxiii, 186).

Yet in spite of all these faults the translation at times has a gripping power, a nervous energy that holds the reader. This is especially true of scenes of action. Book ix, the Cyclops, is a good example; but pathos, "that feeblest mode of writing" (p. i), is beyond the translator. To me the twenty-third book, the recognition scene, is so moving that I cannot trust myself to read it aloud to a class either from the Greek or from a distinguished translation. Shaw's version will relieve me of that embarrassment. "The author misses his every chance of greatness, as must all his faithful translators" (p. i). In this sense and this sense alone Shaw is a faithful translator.

Two things are remarkable about this book: First, as a specimen of printing it ranks very high; the clearness of the type, the flexibility of the binding and the beauty of the cover make it a joy to behold and to handle. Second, that a man of such distinction, such restless energy, and such varied interests as Shaw should have spent four years (p. ii) working over Homer's

*Odyssey* is a high tribute to the poet's abiding hold on the imagination and the affection of men.

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W. B. McDANIEL, *The Poems of Catullus* (Arranged and Edited) : New York, Oxford University Press (1931). Pp. xx+195. \$1.75.

Mr. McDaniel in his Preface states that his edition of Catullus differs from its predecessors in two respects: First, "It contains all the extant poems of Catullus arranged in as close an approximation to the historical order as known facts and data will permit" (p. vii); second, "I am temerariously assailing Fortuna again, by offering a textbook shorn of statistics and special studies of any kind, though not of interpretative information — a textbook, in other words, designed primarily for the intelligent undergraduate, who need not necessarily be a specialist in classical studies" (p. viii). It seems to the reviewer that both of these innovations will be welcomed at least by those for whom the book is written, the intelligent undergraduate students of Latin.

Professor McDaniel has made it much easier for the layman to follow the stormy life of Catullus by his chronological arrangement of the poems. He has divided the poems under eighteen different heads which represent different phases of Catullus' experiences. They are as follows: I, "First Fruits" (17, 67). These two poems are generally considered to have been composed at Verona before he came to Rome.<sup>1</sup> II, "Poetry and Life." Here we find *Dianae Sumus* (34) and the epithalamium (62). III, "Lesbia." Under this heading are the famous *passer* poems (2, 3) and *Vivamus* (5). IV, "Metellus Returns to Rome" (83, 92). V, "For Friends." The editor places here the epithalamium written for Torquatus (61) and the graceful poems of greeting to Veranius and Fabullus (9, 13). VI, "A Rift," where we find *Miser Catulle*

<sup>1</sup> The numbers in parentheses refer to the traditional numbering of the poems. Certain of the better-known poems of the author are mentioned under each heading so that an idea may be gained as to their relative position in this edition.

(8). VII, "Reconciliation," in which Catullus renews his *foedus* with Clodia (109). VIII, "Shadows." In this division are the letters to Manlius (68a), Allius (68b), Hortensius (65), and the elegiac concerning Queen Berenice's Hair (66). IX, "Lesbia Unmasked." The Gellius and Caelius letters are placed here (116, 91, 74, 88, 89, 90, 80, 69, 71, 77, 73). X, "Bithynia." The immortal *Atque in Perpetuum, Frater* (101) and the Attis poem (63) come under this heading. XI, "Italy and Home." Here we find *Paene Insularum, Sirmio* (31), "*Phasellus Ille*" (4), and the poems to Juventius (99, 48). XII, "Rome," where are placed two poems showing the depths to which Lesbia has fallen (58, 79). XIII, "Old Friends-Publication-Juventius." Under this heading are included a message of thanks to Cicero (49), the satire on Arrius' trouble with his h's (84), the poem about the *Pisonis comites*, Veranius and Fabullus (28), and the one concerning the publication of Cinna's poem *Zmyrna* (95). XIV, "Caesar-Mamurra-The Political Scene." We find here the bitter thrusts against Caesar (29, 57) and the amusing *Acmen Septimius* (45). XV, "A Final Message to Lesbia," where Catullus addresses Furius and Aurelius, "*Comites Catulli*," the emissaries of Lesbia (11). XVI, "The Attack on Mamurra Is Renewed." This section includes the four *Mentula* poems (114, 115, 105, 94). XVII, "The Thread Is Drawn In." We find here the verses to Sestius in which the poet blames his friend's book for his cold (44) and the message of consolation to Calvus on the death of his wife Quintilia (96). XVIII, "The Marriage of Peleus and Thetis" (64).

McDaniel's notes are interesting as well as scholarly and seem to be consistent with his avowed purpose of helping the student rather than confusing him. The introductory remarks to many of the poems have a "human interest" which should intrigue the modern undergraduate. For example, the *odi et amo* couplet is introduced as follows: "One of the most distinct cleavages between human temperaments appears over the identification of love with hate. Some will recognize in this famous couplet the expression of a profound truth; to others the lines will always

bring bewilderment and disbelief. The couplet is, in essence, the autobiography of Catullus" (131).

The Introduction, which is entitled "A Note on Catullus and His Times," is very well written and gives the reader an excellent insight into the life and point of view of Catullus and the young intelligentsia of the late Republic.

Following the Notes there is a list of meters used by Catullus in the order of their appearance with their schemes and a brief discussion of each meter. The editor also has compiled a historical table arranged by years for the years 63-54 B.C. and a very useful table comparing the order of poems in his edition with the traditional one. The volume ends with an Index of First Lines.

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G. LOWES DICKINSON, *Plato and His Dialogues*: New York, W. W. Norton (1932). Pp. 228.

The biblical declaration that "wisdom crieth aloud in the streets" takes on a new meaning when we read that in the year 1931 G. Lowes Dickinson sent out over the radio to English audiences some of the finer parts of Plato's dialogues with brief and appropriate comments. These selections and comments have been gathered into a book. It is quite fitting that the last work of this gifted man, whose life and writings reflected so much of the Greek spirit, should be an attempt to help cure a sick world by trying to enlist the interest of a larger number of intelligent Englishmen in the doctrines of Plato.

On the whole the selection of material for this book has been admirably made. In the introductory chapter the reader has a glimpse of the political life of Athens as portrayed by Thucydides. The second chapter draws upon the *Ecclesiazusae* of Aristophanes and the *Apology* in presenting a vivid picture of Socrates. The method and character of the dialogues are then illustrated by extensive passages from the *Protagoras* and *Phaedrus*. Ninety pages are given to the more important parts of the *Republic* with brief but sufficient comments. Twenty-three pages

are given to the *Laws*, and about the same number of pages to a final chapter on Love and Philosophy with illustrative passages from the *Phaedrus* and the *Republic*.

Three-fourths of the book is in the words of Plato as translated by Jowett. It is to be observed that no effort has been made to make the reader familiar with the difficulties that lie in the *Timaeus* and *Parmenides*. It seems likely that Mr. Dickinson accepted the dictum of Emerson that there are not more than ten men alive at any one time who can understand all of Plato. Perhaps he believed that the world would be richer and better if all of us assimilated that part of Plato's philosophy which we can comprehend. The reviewer is well aware that students who spend eight or ten years on Greek have only built a foundation in Greek philosophy, and yet he has nothing but admiration for the man who has taken the time to prepare an introductory book for such as may be lured on to try to read all of Jowett.

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J. F. DOBSON, *Ancient Education and Its Meaning to Us*: New York, Longmans, Green and Company (1932). Pp. 205.  
\$1.75.

Students of the history of education will be delighted with this little book. No one can fully understand or appreciate modern education without at least a general acquaintance with the foundations laid by the ancient Greeks and Romans; yet relatively few have sufficient time or interest to work through the masses of material offered in the more elaborate treatises. This book, which can be read in an evening, provides the essential facts, not in encyclopedic form but so skillfully selected and so happily expressed that the reader is carried along through the several centuries without being acutely conscious of abridgment and omission usually painfully apparent in a brief treatment of the really complex material involved.

The author, Professor Dobson, is not primarily interested in the history of education but is a widely known student and teacher

of the classics, being head of the Department of Greek in the University of Bristol, England. His thorough knowledge of the original sources and his devotion to the literature of both Greece and Rome have enabled him to present a vivid picture of the schools that first employed this material for curricular purposes. American teachers of history as well as teachers of the history of education will find the book interesting and valuable and a welcome supplement to texts and source books.

About half of the book is devoted to Greece, the educational systems of Sparta and Athens being included, with one chapter dealing with "Greek Theory." Here the discussion is limited to five great educators, Plato, Xenophon, Aristotle, Isocrates, and Plutarch — the theories of Plato, naturally enough, receiving most attention. Education in Rome is treated in rather limited space, and this is followed by a short chapter on the Middle Ages, including a glimpse of the astounding educational activity of the Renaissance and the supremacy of the classics in that far-reaching movement.

The work is well documented, affording the student abundant opportunity to carry any phase of the subject farther if he desires to do so. The author does not attempt to argue the reader into the acceptance of any opinion he may hold as to the importance of the classics in modern education, but he so skillfully manages his material that the great contribution of Greece and Rome to Western culture appears in an entirely natural fashion, not so much as an inheritance from a people that lived long ago, but as a continuous possession of the race, a possession no more of the past than of the present.

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CHESNUTT, HELEN M., OLIVENBAUM, MARTHA W., AND ROSEBAUGH, NELLIE P., *The Road to Latin*: Philadelphia, The John C. Winston Company (1932). Pp. xvi+544. \$1.05.

A well-constructed first-year Latin book, like any other piece of good workmanship, is a delight to the eye, the hand, and the

mind. To the experienced teacher it declares its merits, and others need only to know what merits it ought to offer and whether these are properly related and balanced.

*The Road to Latin* is well bound — we were about to say well paved — in deep red, the title, authors, and company being in gilt, with a plain cover on which the title is lettered in black together with a cameo-like oval in gilt showing a slave taking two Roman boys to school. The book is printed in good type which is sufficiently varied to afford proper emphasis upon different subject matter. The paper is of rather light stock, as is necessary, considering the 560 pages, and offers but a slight glare under artificial light. Further external attractions are some 251 pictures, more than the ordinary number, over one hundred each of half-tones and wash-drawings, and some 34 line-drawings. There are three colored maps and a colored frontispiece showing a famous wall painting. In this wealth of pictures the practical is combined with the aesthetic, since a picture is made the basis of the story of the reading lesson. All physical features combined are calculated to attract pupil and teacher alike.

Exponents of the old-fashioned book which hammers away in preparation for Caesar might say that this book is a potpourri of subject matter for reading material. For there are some sixty-five different subjects, only the last eight of which deal definitely with the Gallic War. On the contrary, the subject matter is cleverly chosen and arranged. It affords an excellent medium for teaching Roman private life, legend, myth, and history. It has in mind the pupil who can take only one year and would like to get the most out of his Latin study. It helps the teacher instruct the pupil who must be extraordinarily stimulated to take more than one year. It is designed to afford enough work for the exceptionally progressive class, and it seems well adapted to the needs of the pupil who for any reason needs to be tutored.

Typical of the manner in which a lesson is made up is chapter XXXIX. This deals with the complementary infinitive and *possum*, *volo*, *nolo*, and *malo*, which are seen at the top of the lesson. Then follows a crude drawing of Daedalus seated on the shore

fashioning wings and Icarus some distance away either waving to a ship or clutching at feathers. Right below this is the reading exercise, *De Daedalo et Icaro*, in which the special syntax together with every occurrence of the above-named verbs is emphasized in italics. This is followed by a few brief notes, then a *Responde Latine*. After this comes a "Discussion" intended to aid the pupil and stimulate him to think about the reading exercise. Then, in accordance with a recommendation of the *Report* of the Classical Investigation, follows a paradigm of *possum* in the indicative mood. Following this come five paragraphs, covering a page and one-half, which are a mixture of questions, requests, and observations based on the reading exercise. Next comes the statement of a rule for the complementary infinitive, then another page of the rest of the irregular verbs in paradigm form, after which is a short addition to the Daedalus story, headed graphically with Icarus starting his fatal plunge. Next is a vocabulary of twenty-six words with the fourteen included in the College Entrance Board list starred. Then comes "Latin in Daily Life," which in turn is followed with an excellent photograph of a *Poculum Graecum*. Whether inconsistent or singularly appropriate, below this is the Vergilian quotation translated, "They can because they think they can." A drill on inflections is provided, and then this huge lesson unit of thirteen pages is terminated with an English-Latin exercise of ten sentences.

In addition to the commendations expressed above, the reviewer thinks well of the extensive practice provided in the English-Latin exercises, the ten sentences often being paragraphed for convenience in division. These might have been consistently treated thus, since not all teachers like to give so much time to the writing of Latin, and the paragraphs might have been lettered A and B, with numbers in succession to ten, for convenience in assignment. The indices to text and illustrations are excellent. The column giving the idioms and phrases (p. 487) is useful. The idea in the "Latin in Daily Life" paragraph of using the derivative in a complete English sentence is certainly the best way in which to impress upon the pupil the practical nature of derivative study. We wish that the authors

had provided exercises in which pupils might occasionally make up their own sentences. And the relation of Latin to English should have been carried out to a greater extent.

In a book as large and richly constructed as this, it is a serious problem what to exclude. Surely there should have been more than one review lesson, which occupies the sixteenth lesson. Almost as bad is the neglect to number the lines in the reading exercises. All teachers will bear testimony to the delay and confusion caused by unnumbered lines. And there should have been word-lists divided into semesters for vocabulary drills and tests. The summary of noun syntax, like that for the verbs, should have included illustrative sentences in Latin. Some infelicities in translation occur. The reviewer does not approve, e.g., "The Romans used to fight so fiercely that they *used* to conquer the Gauls" for *Romani tam acriter pugnabant ut Gallos vincerent* (p. 484), nor "I am afraid that Caesar *may* be killed" for *Timeo ne Caesar interficiatur* (p. 485), nor "He was afraid that the soldiers *might* not fight" for *Verebatur ut milites pugnarent*. "Conquered," "will be," and "would" are the normal English expressions for these three respectively, and pupils should not be allowed to give the unnatural use in order to show that a subjunctive is being translated.

While one admires in this book the cleverness of the lesson structure, he is bound to lament the length of the lesson unit. And while the nature of the unit demands this, it is unfortunate that the page does not present a more open effect, a thing so essential for the pupil to "see" where he is going. But the authors have succeeded, as they state in their Preface (p. iii), in presenting a method of teaching that is a "golden mean between the old and formal method of teaching grammar and the new and apparently haphazard method, recently developed, of teaching reading." The boast of the book should be that it has dared *not* to hold itself slavishly to the many unpedagogical recommendations of the committee reporting the Classical Investigation, but has introduced forms and syntax where they belong and that, too, without crowding the first two semesters.

Despite several blemishes, this book is very interesting and

successfully constructed. The reviewer would place it among the few leading first-year Latin textbooks.

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J. W. MACKAIL, *The Odyssey Translated in Verse*: Oxford.  
Clarendon Press (1932). Pp. x + 513. \$6.

Professor Mackail's translation of the *Odyssey* was first published in three installments between 1903 and 1910. It has now been revised throughout and is published in a single volume as a companion to his recent edition of the *Aeneid*.

Few scholars know both classical and English poetry so well as Professor Mackail, and this translation is the outcome of a lifetime's reading and study of the *Odyssey*. The reader has a right, therefore, to expect much, and he is not disappointed.

The meter employed is that of Edward FitzGerald's *Rubaiyat* but was chosen independently by Mackail more than fifty years ago and before he had read FitzGerald's then little-known masterpiece.

The test of a translation is its own smoothness and the faithfulness with which it reproduces the effect of the original. This translation reads easily. It carries one on and on, even as Homer himself does, till one forgets the art involved and thinks only of the story. There is very little padding. A scholar like Mackail knows his Greek, and his respect for its own strength and stateliness restrains him from weakening the effect by inserting modern ineptitudes. For convenience of reference and of comparison with the text the numbering of the Greek lines is placed at the top of each page of the translation.

Professor Mackail had already called attention to the remarkable beauty of some of the Homeric epithets (*Lectures on Greek Poetry*, pp. 66 f.). It is interesting, therefore, to note how he discloses to us these nuggets of the pure gold of poetry, some of them, perhaps, transmitted to us from poets even before the time of Homer. For example: "the fleet-foot Shining One" (ε 43. διάχτορος ἀργεῖφόντης); "the awful Spinners of the Thread" (η

197, κλῶθές τε βαρεῖαι); "the halt-foot God renowned" (¶ 300, περικλυτὸς ἀμφιγυήεις); "Zeus the Hurler of the heavenly brand" (η 164, Διὺς τερπικεραύνω); "The Fiery Torrent and the Stream of Woe that is from the Abhorred Water split" (x 513-14, Πυρφλεγέθων . . . Κωκυτός θ', δε δὴ Στυγὸς ὑδατός ἔστιν ἀπορρώξ).

In the transliteration of Homeric proper names the author has adopted the sensible practice of retaining familiar forms like Penelope and Diomede, but of translating such "patent etymological inventions" as Anabesineos (¶ 113) and Naubolides (¶ 116) into "Scaler of Ships" and "the Sounder's son." With a like interest in the etymological signification of proper names Mackail translates τ 406-09 (the words of Autolycus with reference to the naming of his daughter's child) as follows:

Since with both men and women much have I  
Quarrelled ere this, on fruitful lands that lie  
Over earth's borders, let the Quarreller,  
Odysseus, be the name men know him by.

As a sample of good workmanship may be quoted the translation of η 244-50 (p. 140):

A certain Far Isle lies in the sea's heart  
Where Atlas' daughter, full of guileful art,  
Abides, Calypso of the fair-tressed head,  
Terrible Goddess: and with her has part  
  
Nor God nor mortal: only luckless me  
Heaven to her threshold led, when mightily  
Zeus shattered with his fiery thunderbolt  
My racing ship amid the purple sea.

But even a master like Mackail cannot always be so felicitous, as witness his rendering of ζ 281-83 (the murmuring of the Phaeacian populace against the supposed lover of Nausicaa):

Out of the skies descending amorous,  
To have her all her life-days? Better thus:  
Though she must go herself to fetch him in,  
This outland lord; for she despises us.

Among many pieces of translation which will delight the scholar familiar with the original I quote the following (v 63-

68) revealing the romantic element peculiar to the *Odyssey* (the prayer of Penelope when she fears that she can no longer avoid marrying one of the suitors) :

Or that a whirlwind from the earth might tear  
And hurl me forth upon the ways of air,  
To fling me where the backward-flowing tide  
Of the Ocean-River leaves the seabanks bare.

Even as the daughters born to Pandarus  
Of old were taken by the whirlwinds thus,  
Whose parents by the Gods were slain, and they  
Left orphans in the palace perilous.

Mackail's translation of the *Odyssey* is a notable achievement of classical scholarship combined with fine literary taste. It deserves a place among the standard translations of this ever popular masterpiece.

FRANK LOWRY CLARK

MIAMI UNIVERSITY

J. D. BEAZLEY AND BERNARD ASHMOLE, *Greek Sculpture and Painting to the End of the Hellenistic Period*: Cambridge, University Press; New York, The Macmillan Co. (1932). Pp. xviii + 107. 248 illustrations. \$3.25.

The contents of this little volume appeared originally as chapters on Greek Art in the *Cambridge Ancient History*. The nature of the reprint is thus explained in the Preface: "The text has been revised, a number of new pictures — including a plate of gems and two plates of coins — added, and the bibliography remodelled." Beazley's share in the work — about two-thirds of the whole — comprises the period (both vase-painting and sculpture) down to Alexander. Ashmole treats of Hellenistic statuary and painting. The selected Bibliography contains a large proportion of very recent works. There is no index.

The illustrations (chosen by C. T. Seltman) are uneven in quality. Many, particularly the reproductions of sculpture, fall considerably short of the standards of first-rate French or German work, but they have been judiciously selected. The paintings — vase, fresco, and mosaic alike — are almost without

exception well known; the sculptures present somewhat greater novelty. Of recently discovered pieces, the Artemision Poseidon [which Beazley persists in calling Zeus], the New York *kouros*, and the Marathon Boy are reproduced, but not such works as the "Leonidas" of Sparta, the Artemision "jockey," the new fifth-century Athena head at Athens, the Themistoclean reliefs, or the seated goddess and standing *kore* of Berlin. The Peiraic reliefs are mentioned but casually. It is a pleasure to observe that a good many well-known statues are shown with their disfiguring restorations removed.

Beazley manifests his usual breezy, not to say turbulent, style. "This small, bleak, thrifty art"; "Sophilos was by no means a dolt"; "this summerstricken art"—these are some of the *bons mots* that he flashes across the sober line of scientific inquiry. Ashmole's diction seems heavy by comparison, though he is occasionally found to out-Herod Herod in unexpected utterances like the following [observed of the young satyr who admires his budding tail]: "tail-consciousness doubtless being one of the concomitants of satyric pubescence."

Beazley belongs to the comparatively small group of scholars who still regard the Hermes of Olympia as a Praxitelean original. His footnote on the controversy (p. 55) is quite misleading, and he errs in his statement that there are no copies of the statue. I published two copies — of the head at least — in *Art and Arch.* xxv (1928), 150-55.

Beazley has written a great deal on Greek ceramics; he has given us an excellent book on Greek gems; I am not sure that he has hitherto expressed himself at length on the subject of sculpture. His treatment of this last is characteristically vigorous and inspiring, and his method is singularly like that of A. W. Lawrence, bringing as he does a great many works under rapid review — a torrent that is perhaps warranted to overwhelm the layman.

If we shut our eyes to the necessities that attended the origin of the component parts of *Greek Sculpture and Painting*, we shall undoubtedly feel that a better result would have been obtained

had Beazley confined himself throughout to painting; Ashmole, to sculpture. The existing system of collaboration between these scholars has given rise to an unfortunate lack of balance in the book which may be illustrated by one example: The as yet little-known Artemision Poseidon is dismissed in less than two lines; the long-known and much-handled Nike of Samothrace comes in for a treatment of nearly two pages. Ashmole, unlike Beazley, chooses a number of representative works and discusses them somewhat fully.

None the less, the work is an excellent one. Its merits are infinitely more conspicuous than its defects.

A. D. FRASER

UNIVERSITY OF VIRGINIA

## Hints for Teachers

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[Edited by Dorrance S. White of the University of Iowa, Iowa City, Ia. The aims of this department are threefold: to assist the inexperienced teacher of Latin, to help the experienced teacher keep in touch with matters of interest in the professional world, and to serve as a receiving center and distributing point for questions and contributions on teaching problems. Questions will be answered by mail or in the pages of this department. Contributions in the form of short paragraphs dealing with projects, tests, interest devices, methods, and materials are requested. Anything intended for publication should be typed on stationery of regular size. All correspondence should be addressed to the editor of this department.]

### Word Ancestry

A stone wall has become dilapidated when the stones have fallen apart (*dis+lapis, lapidis*). But when your coat or your shoes go to pieces you may call them dilapidated, though they are not made of stones. Such is the liberty we take with our Latin derivatives! *Lapis* will also suggest the lapidary, who works with precious stones, or who has expert knowledge of them.

*Calculus*, a diminutive formed from *calx, calcis*, is a little stone, a pebble. Since these pebbles were used as counters, they give us our word "calculate." "*Calculus*" is also the name of one of the higher branches of mathematics.

*Scrupulus*, another diminutive, is a small stone. It emphasizes smallness. It was with the Romans, as with us, the twenty-fourth part of an ounce. But it was also a sharp, pointed stone, and in this sense it emphasized troublesomeness. A scruple is anxiety about little things. A scrupulous person weighs his actions most carefully.

*Petra*, a rock, is a word the Romans borrowed from the Greeks. It was from this that Jesus gave the name Peter, "a rock," to his disciple Simon. "Petrified," of course, means "turned to stone." Since the coming of the automobile *petra* has acquired tremendous importance, for it is from petroleum, "rock oil," that we get the gasoline (or "petrol," as the British call it) that runs our cars. What should we do without it?

There are a few more rocks in our path, but they are not important: "Scopulous," rocky, from *scopulus*, a "rock" or "crag." From *ruples*, a few uncommon words, limited mostly to scientific usage, such as "rupicolous," dwelling among, or growing upon, rocks. From *saxum*, about the same. A certain mollusk that bores in rock is called "saxicavous"; "saxicolous" is the same as "rupicolous" — you may take your choice. From *cautes*, apparently nothing, but we are not completely balked; for if we turn to a kindred word, *cos, cotis*, "a whetstone," we find "coticular," suitable for use as a whetstone! Dr. Samuel Johnson must have invented that one. Yes; I agree with you that Latin is a rocky language.

WILLIS A. ELLIS

LOMBARD, ILL.

#### Mastery of Paradigms

An article on mastery of paradigms has come to this department from the pen of E. D. Daniels of Boys High School, Brooklyn, N. Y. The paper is unfortunately too long to be published in full, particularly with the table which illustrates how the device is used. Briefly, the teacher provides himself with a chart, visible to the entire class, on which are written columns of nouns, pronouns, adjectives, and verbs, sufficient in number each for a complete singular and plural declension, conjugation, or synopsis. Thus, singular, *iter, gentis, casui, flumen, die*; plural, *agmina, noctium, honoribus, mores, nationibus*. Or combinations of two or three such as, *quod iter, cuius gentis, etc.; hoc maius iter, huius maioris gentis, etc.* In similar manner the conjugation of the imperfect subjunctive passive, let us say, may be designated by pointing to a column and the pupil required to give very rapidly and distinctly *sperarer, ferreris, haberetur, etc.*

Mr. Daniels also suggests a pack of cards on each of which one verb form is printed. This, he says, enables the teacher to pay full attention to the pupil's recitation, since he will not be thinking up what he will ask next while the pupil is reciting. The shuffling of the cards also enables the teacher to avoid the charge of favoritism.

The contributor emphasizes the necessity of drill on inflections, and in his statements on this he combats the contention of the *Report of the Classical Investigation* which, he says, asserts that vocabulary is the most important factor in translating. However readers of Hints may feel about this, they will all agree that any device that saves a teacher's time and energy in the classroom is welcome.

#### Hints for Latin Teachers One Hundred Years Ago

If we are inclined these days to deplore the small amount of emphasis that we are allowed to place upon the classics in the secondary-school curriculum, we may console ourselves that similar complaints were in vogue a century ago. Mrs. William Dingus of the Texas Technological College, Lubbock, Tex., offers below her translation from the Appendix to a *Life of George Washington* written in Latin by one Francis Glass in 1824 and published by Harper and Brothers (New York) about 1832.<sup>1</sup> Only a few copies of the text are now extant.

That the book was highly esteemed at the time can be seen. Mrs. Dingus assures us, by the fact that flattering testimonials from John Quincy Adams, the *New York Times*, and many other well-known persons and publications of the day are included by the publishers. Mrs. Dingus takes her excerpts from the chapter on the proper method of teaching the "Learned Languages" (Latin and Greek).

. . . Those who teach Latin and Greek properly are now lacking almost everywhere . . . and marvelling at the lack of knowledge of teachers I desire to give some attention to the cause of so great a misfortune. The usefulness of these languages ought to be considered of such great importance that nothing which can be done to advance them ought to be neglected or omitted.

The greatest cause of ignorance of the learned languages (Latin and Greek) seems to me to consist in this, that boys from the very beginning are not accustomed to speak and write nothing but Latin. Therefore in school they should speak and hear nothing but the Roman language, and

<sup>1</sup> See article by A. H. Weston concerning this work on pp. 407-12, above.  
— R. C. F.

teachers should see to it that they allow their pupils to speak or to write nothing unless it be worthy of Cicero or Sallust.

The trustees of all our colleges and grammar schools ought to employ no professors or teachers unless they know how to use the Latin language as well as the English. In our public schools the conversations of all teachers and professors whose duty it is to deal with Roman literature should seem distinctly Roman. Such men can be found if only the trustees of our colleges, laying aside anger, friendship, enmities, hatred, jealousy, ugly prejudice in choosing teachers, would be willing to serve the public good alone. . . .

Pupils should be accustomed to speak Greek and Latin to each other, and in the presence of their instructors. They should even desire to forget the English language at times, so to speak. They ought during their recitation, in the presence of the most learned instructors, to go over the whole of an oration explaining the connection of each part without advice or correction.

Surely the trustees, professors and instructors of our colleges ought not to grant degrees in the Liberal Arts to the unworthy or unlearned. No one ought to receive a Bachelor's or any Academic degree who is not able to speak, to write, and to read the Roman language (the foundation of all learning) as well as his native tongue.

Our youths are too eager to finish their academic studies. They ought always to keep before their eyes the old adage *Festina lente*. Since it is agreed that Americans are certainly equal to Europeans in intellect, our youths certainly ought to strive to be equal to them in learning and in knowledge. A boy should begin to turn his mind to the study of the languages at the age of ten years, and for the space of ten years he should be diligent in these by day and by night. . . . He should grow pale over these and should abstain from Venus and Bacchus (women and wine).

And finally when such a young man shall have withdrawn from school . . . he will become useful to his country — useful in the activities both of war and of peace; then truly can the American people be said to excel all nations in learning and in knowledge!

#### **Were the Romans Different?**

"Quintilian shared the awkwardness and embarrassment which many persons experience today in dictating their thoughts to stenographers instead of writing them out in longhand when alone," writes J. W. Spaeth, Jr. of Wesleyan University, Middletown, Conn. Professor Spaeth presents the following excerpt from Quintilian's work (*Institutio Oratoria* x, 3, 19-23), which

may be put on the blackboard or pinned up on the bulletin board. Extra credit may be awarded the pupil who works out a good translation of it. The contributor has suggested the following title by which to afford the pupil a readier interpretation, "The Difficulty of Composing Well by Means of Dictation."

*Satis appareat ex eo, quod hanc scribentium negligentiam damno, quid de illis dictandi deliciis sentiam. Nam in stilo quidem quamlibet properato dat aliquam cogitationi moram non consequens celeritatem eius manus; ille cui dictamus urget, atque interim pudet etiam dubitare aut resistere aut mutare quasi conscientum infirmitatis nostrae timentes. Quo fit, ut non rudia tantum et fortuita sed improppria interim, dum sola est connectendi sermonis cupiditas, effluant, quae nec scribentium curam nec dicentium impetum consequantur. At idem ille, qui excipit, si tardior in scribendo aut incertior in legendō velut offensator fuit: inhibetur cursus, atque omnis, quae erat, conceptae mentis intentio mora et interdum iracundia excluditur. . . . Denique ut semel quod est potentissimum dicam, secretum in dictando perit. Atque liberum arbitris locum et quam altissimum silentium scribentibus maxime convenire nemo dubitaverit.*

#### Kalendarium Romanum

There has just come into our hands a novel Roman calendar for 1933. It is the work of Helen S. MacDonald of The Shippen School, Lancaster, Pa. The price is sixty cents (\$0.60). At the top of each sheet is a splendid picture taken from Roman Art. Particularly impressive is that for January, the interior of a Roman house, and for February, ruins of a Roman barrack in one of the military camps in Britain, a reprint from *Art and Archaeology* xxix (1930), 116. In the square of each numeral is the Roman equivalent for that date; and at the top and bottom, wherever space permits, is a noted quotation from a Roman writer. A novel device enables one to preserve each sheet instead of tearing it off. It is the opinion of the editor that this calendar should be in every Latin room. Its combination of the practical and the artistic with the reasonableness of price makes it a desirable acquisition.

#### Boswell, Johnson, and Macaulay

Opening at random the pages of my Boswell last summer, I enjoyed reading again the account of Dr. Johnson's unsuccessful

attempt to found a private academy at Edial, where "young gentlemen would be boarded and taught the Latin and Greek languages" (Vol. I, ch. 2). But more particularly was I interested in the closing paragraphs of the same chapter, wherein are set forth Johnson's ideas of the program to be followed by the classes of a grammar school, which, if I had read before, I had forgotten. "That Johnson well knew the most proper course to be pursued in the instruction of youth," writes his biographer, "is authentically ascertained by a paper in his own handwriting." The paper was written to a relation by Johnson who was at the time only twenty-seven years old and who, after the signal failure of his own school, even Boswell admits "was not so well qualified for being a teacher of elements." For the benefit of others who, like myself, have allowed their Boswell to grow rusty since college days, I quote this section to which I refer, for it must be edifying to all who are engaged in teaching the preparatory school classics.

#### SCHEME FOR THE CLASSES OF A GRAMMAR SCHOOL

When the introduction, or formation of nouns and verbs, is perfectly mastered, let them learn

Corderius by Mr. Clarke, beginning at the same time to translate out of the introduction, that by this means they may learn the syntax. Then let them proceed to

Erasmus, with an English translation, by the same author.

Class II. Learns Eutropius and Cornelius Nepos, or Justin, with the translation.

N.B. The first class gets for their part every morning the rules which they have learned before, and in the afternoon learns the Latin rules of the nouns and verbs.

They are examined in the rules which they have learned, every Thursday and Saturday.

The second class does the same whilst they are in Eutropius; afterwards their part is in the irregular nouns and verbs, and in the rules for making and scanning verses. They are examined as the first.

Class III. Ovid's *Metamorphoses* in the morning, and Caesar's *Commentaries* in the afternoon.

Practice in the Latin rules till they are perfect in them; afterwards in Mr. Leed's *Greek Grammar*. Examined as before.

Afterwards they proceed to Virgil, beginning at the same time to

write themes and verses, and to learn Greek; from thence passing on to Horace, etc., as shall seem most proper.

I know not well what books to direct you to, because you have not informed me what study you will apply yourself to. I believe it will be most for your advantage to apply yourself wholly to the languages, till you go to the university. The Greek authors I think it best for you to read are these: —

|                 |                 |
|-----------------|-----------------|
| Cebes           |                 |
| Aelian          |                 |
| Lucian by Leeds | { Attic         |
| Xenophon        |                 |
| Homer           | Ionic           |
| Theocritus      | Doric           |
| Euripides       | Attic and Doric |

Thus you will be tolerably skilled in all the dialects, beginning with the Attic, to which the rest must be referred.

In the study of Latin it is proper to read the latter authors, till you are well versed in those of the purest ages; as Terence, Tully, Caesar, Sallust, Nepos, Velleius Paterculus, Virgil, Horace, Phaedrus.

The greatest and most necessary task still remains, to attain a habit of expression, without which knowledge is of little use. This is necessary in Latin, and more necessary in English; and can only be acquired by a daily imitation of the best and correctest authors.

SAM. JOHNSON

It just happened that a few days after reading the above I picked up Macaulay's essay *On The Athenian Orators* and could not help being amused by some remarks there on Dr. Johnson's classical scholarship. No mean classicist himself, Macaulay was, as you will remember, no admirer of Johnson nor of Boswell either, and this is what he has to say in this essay of the man whose admirable plan for the instruction of youth we have just read:

The taste and knowledge of the Athenian people was a favorite object of the contemptuous derision of Samuel Johnson; a man who knew nothing of Greek literature beyond the common schoolbooks, and who seems to have brought to what he read scarcely more than the discernment of a common schoolboy. He used to assert, with that arrogant absurdity which, in spite of his great abilities and virtues, renders him, perhaps, the most ridiculous character of literary history, that Demosthenes spoke to a people of brutes; — to a barbarous people, — that there could have

been no civilization before the invention of printing. Johnson was a keen but very narrow minded observer of mankind. He perpetually confounded their general nature with their particular circumstances. . . . But Fleet Street was the world to him. He saw that Londoners who did not read were profoundly ignorant; and he inferred that a Greek, who had few or no books, must have been as uninformed as one of Mr. Thrale's draymen.

I leave to the student of English literature the task of culling from the biography and works of Dr. Johnson evidence to support or refute the above statement; meanwhile, let me suggest that teachers of the classics and ancient history read the whole of this essay on the *Orators*.

I should like to bring to your attention two other essays by the same author. One, *Fragments of a Roman Tale*, is of particular interest to the student and teacher of Cicero; for the plot, such as it is, has to do with the part Caesar played in the conspiracy of Catiline and his attitude toward that seditious senator. It is short, about thirteen pages, and could easily be read aloud in class on one of those days following a holiday when there has been no preparation.

The other, *Scenes from "Athenian Revels,"* is a delightfully clever and satirical little drama in which Speusippus, a bumptious young Sophist and would-be orator-poet, comes off unscathed from an encounter with his father Callidemus' stinging tongue in the first scene and is but slightly taken aback by the more refined sarcasm of Alcibiades in the second. The scene ends with a mock initiation into the Eleusinian Mysteries on the eve of Alcibiades' departure with the expedition for Sicily, and the whole playlet will afford a good deal of entertainment to those who care to read its twenty pages.

All three of these essays may be found in almost any collection of Macaulay's miscellaneous writings. I mention them at the risk of boring those to whom they are already familiar, but I am sure that even they will agree that they are worth looking into.

O. C. CRAWFORD

CULVER MILITARY ACADEMY  
CULVER, IND.

## Current Events

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[Edited by Clarence W. Gleason, Roxbury Latin School, Boston, Mass., and John Barker Stearns, Dartmouth College, Hanover, N. H., for territory covered by the Associations of New England and the Atlantic States; Victor D. Hill, Ohio University, Athens, Ohio, for the Middle States east of the Mississippi River; George Howe, the University of North Carolina, Chapel Hill, N. C., for the Southeastern States; Walter Miller, the University of Missouri, Columbia, Mo., for the Southwestern States; and Franklin H. Potter, the University of Iowa, Iowa City, Ia., for the territory of the Association west of the Mississippi, exclusive of Louisiana and Texas. News from the Pacific Coast may be sent to Frederic S. Dunn, University of Oregon, Eugene, Ore.

This department will present everything that is properly news of general appeal, but considerations of space compel the editors to ask that items be made as brief as possible. Whenever feasible, it is preferable to print programs of meetings which would draw an attendance from a large area as live news in advance of the date rather than as dead news after the event. In this connection it should be remembered that the December issue, e.g., appears on November fifteenth and that items must be in hand five or six weeks in advance of this date.]

### Moline, Ill.

On November 4, 1932 the Latin department at Moline, Ill., High School presented *A Day in Ancient Rome*, a pageant by Susan Paxson and Lydia N. Dame, under the direction of Grace M. Warner, head of the department, who also wrote a prologue.

### Montevallo, Ala.

At the fall meeting of the Classical Section of the Alabama Educational Association at Alabama College, Montevallo, the following papers were presented: "The Oresteian Trilogy" by Cora Kersher of Woman's College; "Greek Games and Toys" (*illustrated*) by Anita Klein of Judson College; "A Day in Crete" by Kate Clark of Montgomery High School; and "Background for the Sixth Book of the *Aeneid*" by George Currie of Birmingham-Southern College. At the spring meeting in Montgomery were presented "Classical Connections in Biblical Archaeology" (*illustrated*) by Charles D. Matthews of Birmingham-Southern College; and "Methods of Teaching High-School Latin" by Edith Duffee of Mobile High School. The officers for the year 1932-33 are: Kate Clark, president; Mrs. F. H. Hardy, secretary; and Emma Long, treasurer.

**Tulsa, Okla.**

The Latin teachers of Oklahoma met at Tulsa, February 3, 1933. The program included two Latin playlets, *Arguing with Bob* and *What's the Use?* presented under the direction of Mrs. Vergie Kelsay of Clinton High School, Tulsa; two violin solos by Earl Schuman accompanied by Dorothy Demaree; general discussion on "The Latin Student's Library": for first-year Latin pupils, Bona Miller, Muskogee; for second-year Latin pupils, Ellen Jeffries, Durant; for third-year Latin pupils, Clara B. Owen, Chickasha; for fourth-year Latin pupils, Catherine Nowlin, Ponca City. A feature of the meeting in charge of Uarda West was an exhibit of Service Bureau material and of Latin books and a sale of post cards showing Roman camp scenes. Margaret Wilson of Chandler was chairman, and Jessie Newby, Central State Teachers College, Edmonton, was secretary.

**Williamsburg, Va.**

The College of William and Mary was established by Royal Charter in 1693. In addition to certain taxes which were to be used for the support of the college, it was also given two tracts of land of 10,000 acres each, which the college was to manage for the proceeds. When the colonists patented land, they were under a perpetual obligation to pay what was called "quit rent" yearly. In Virginia this amounted to one shilling for every fifty acres of land, payable in tobacco at the rate of a penny a pound. The college was relieved of its obligation to pay quit rent for its 20,000 acres on condition of presenting every year on November 5, two copies of Latin verses to the governor. This custom was abandoned after 1776 but was revived by Professor Wagener in 1930. The inscription of the verses presented to Governor Pollard last November reads as follows:

IOANNI GARLAND POLLARD VIRO HONESTISSIMO  
PRAEFECTO REI PUBLICAE VIRGINIAE  
PRAESES, PROFESSORES, DISCIPULIQUE COLLEGII REGIS  
ET REGINAE GULIELMI ET MARIAE IN VIRGINIA, EX  
PRAESCRIBTO DIPLOMATIS ANTIQUI COLLEGII D. D. D.  
NONIS NOVEMBRIBUS ANNO DOMINI MDCCCCXXXII

The ceremony was held in academic costume in the old hall of the House of Delegates at Jamestown, and in accepting the verses the Governor said: "You gentlemen are fortunate in these days of depression to be able to pay your debts in verses instead of in coin of the realm. I hereby accept these verses in the name of the State of Virginia, and assure you that you may continue to perform your magnificent work through the forthcoming year free of all molestation from me, except that I may be obliged to reduce your salary."

## Recent Books<sup>1</sup>

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[Compiled by Russel M. Geer, Brown University.]

*Festschrift zu Franz Polands Fünfundsiebzigstem Geburtstag=Phil. Woch.* LII (1932), 945-1240.

KEIL, JOSEF, and WILHELM, ADOLF, *Monumenta Asiae Minoris Antiquae*, Vol. II, Denkmäler aus dem Rauhen Kiliken (Publications of the American Society for Archaeological Research in Asia Minor) : Manchester, Manchester University Press (1932). Pp. xiv + 237, with 58 plates. 40s.

KENT, ROLAND G., *The Sounds of Latin*, a Descriptive and Historical Phonology (Language Monographs, No. XII) : Philadelphia, Linguistic Society of America (1932). Pp. 216. \$4.00.

KNIGHT, W. F. JACKSON, *Vergil's Troy*, Essays on the Second Book of the *Aeneid* : Oxford, Basil Blackwell (1932). Pp. x + 158. 4s. 6d.

LJUNGVIK, HERMAN, *Beiträge zur Syntax der Spätgriechischen Volks-sprache* : Uppsala, Almqvist und Wiksell's Boktryckeri-A-B. Pp. viii + 110.

LUIGI, VILLARI, *On the Roads from Rome* : New York, Macmillan Co. (1932). Pp. xii + 296. \$4.25.

LYDE, L. W., *A Patchwork from Pindar in English Verse* : Oxford, Basil Blackwell (1932). Pp. iv + 76. 3s. 6d.

MACNAIR, MARY WILSON, *A List of American Doctoral Dissertations Printed in 1930* : Washington, D. C., Library of Congress (1932). Pp. viii+342. \$0.65.

MERITT, BENJAMIN DEAN, *Athenian Financial Documents of the Fifth Century* (University of Michigan Studies, Humanistic Series, Vol. xxvii) : Ann Arbor, University of Michigan Press (1932). Pp. xiv + 192, with 17 plates. \$3.50, postage extra.

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<sup>1</sup> The address is now Iowa City, Ia.—R. C. F